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CALIFORNIA ART RESEARCH

VOLUME SEVENTEEN

FIRST SERIES

Abstract from WPA Project 1942
O.P. 61-2-1001

SAN FRANCISCO, CALIFORNIA
1937

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PAGE ONE
 YOUNG MOTHERS

VOLUME XXI.

PAGE TWO
 YOUNG MOTHERS

Vol. XVII

MONOGRAPHS

JOHN GALEN HOWARD

ROBERT BOARDMAN HOWARD

CHARLES HOUGHTON HOWARD

JOHN LANGLEY HOWARD

ADALINE KENT

(MRS. ROBERT BOARDMAN HOWARD)

JANE BERLANDINA

(MRS. HENRY TEMPLE HOWARD)

Gene Hailey, Editor

Abstract from California Art Research
W.P.A. Project 2874, O.P. 65-3-2632

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CHAPTER 10

10.1. The first part of the chapter is devoted to the study of the properties of the function $f(x)$ defined by the equation $f(x) = \int_0^x \sin t^2 dt$. It is shown that $f(x)$ is an odd function and that it is bounded on the whole real axis.

10.2. In the second part of the chapter we consider the function $f(x) = \int_0^x \cos t^2 dt$. It is shown that $f(x)$ is an even function and that it is bounded on the whole real axis.

10.3. The third part of the chapter is devoted to the study of the function $f(x) = \int_0^x \sin t^3 dt$. It is shown that $f(x)$ is an odd function and that it is bounded on the whole real axis. It is also shown that $f(x)$ is differentiable at the origin and that its derivative is zero.

10.4. In the fourth part of the chapter we consider the function $f(x) = \int_0^x \cos t^3 dt$. It is shown that $f(x)$ is an even function and that it is bounded on the whole real axis. It is also shown that $f(x)$ is differentiable at the origin and that its derivative is zero.

10.5. The fifth part of the chapter is devoted to the study of the function $f(x) = \int_0^x \sin t^4 dt$. It is shown that $f(x)$ is an odd function and that it is bounded on the whole real axis. It is also shown that $f(x)$ is differentiable at the origin and that its derivative is zero.

10.6. In the sixth part of the chapter we consider the function $f(x) = \int_0^x \cos t^4 dt$. It is shown that $f(x)$ is an even function and that it is bounded on the whole real axis. It is also shown that $f(x)$ is differentiable at the origin and that its derivative is zero.

10.7. The seventh part of the chapter is devoted to the study of the function $f(x) = \int_0^x \sin t^5 dt$. It is shown that $f(x)$ is an odd function and that it is bounded on the whole real axis. It is also shown that $f(x)$ is differentiable at the origin and that its derivative is zero.

10.8. In the eighth part of the chapter we consider the function $f(x) = \int_0^x \cos t^5 dt$. It is shown that $f(x)$ is an even function and that it is bounded on the whole real axis. It is also shown that $f(x)$ is differentiable at the origin and that its derivative is zero.

10.9. The ninth part of the chapter is devoted to the study of the function $f(x) = \int_0^x \sin t^6 dt$. It is shown that $f(x)$ is an odd function and that it is bounded on the whole real axis. It is also shown that $f(x)$ is differentiable at the origin and that its derivative is zero.

10.10. In the tenth part of the chapter we consider the function $f(x) = \int_0^x \cos t^6 dt$. It is shown that $f(x)$ is an even function and that it is bounded on the whole real axis. It is also shown that $f(x)$ is differentiable at the origin and that its derivative is zero.

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THEORY OF THE EARTH

1847

1. The Earth is a sphere, and its surface is covered by water and land.

2. The Earth is divided into four main parts, called continents, by the great oceans.

3. The continents are named Asia, Europe, Africa, and America.

4. The oceans are named the Atlantic, the Indian, the Pacific, and the Arctic.

5. The Earth is covered by a thin layer of air, called the atmosphere.

6. The atmosphere is divided into several layers, called the troposphere, the stratosphere, the mesosphere, and the thermosphere.

7. The Earth is covered by a thin layer of water, called the hydrosphere.

8. The Earth is covered by a thin layer of soil, called the lithosphere.

9. The Earth is covered by a thin layer of vegetation, called the biosphere.

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PROCEEDINGS

1912

THE ANNUAL MEETING OF THE AMERICAN SOCIETY OF CLIMATE

HELD AT THE UNIVERSITY OF CHICAGO, CHICAGO, ILL., DECEMBER 12-14, 1912

THE MEETING WAS OPENED BY THE PRESIDENT, DR. C. D. COOK, AT 10:00 A. M. ON DECEMBER 12. THE FIRST SESSION WAS HELD AT 2:00 P. M. ON THE SAME DAY.

THE SECOND SESSION WAS HELD AT 10:00 A. M. ON DECEMBER 13. THE THIRD SESSION WAS HELD AT 2:00 P. M. ON THE SAME DAY.

THE MEETING WAS CLOSED BY THE PRESIDENT AT 10:00 P. M. ON DECEMBER 14. 423

THE FOLLOWING PAPERS WERE PRESENTED AT THE MEETING:

1. THE CLIMATE OF THE UNITED STATES, BY DR. C. D. COOK.

2. THE CLIMATE OF THE UNITED STATES, BY DR. C. D. COOK.

3. THE CLIMATE OF THE UNITED STATES, BY DR. C. D. COOK.

4. THE CLIMATE OF THE UNITED STATES, BY DR. C. D. COOK.

FOREWORD

No monograph appears in this volume for Henry Temple Howard, eldest son of John Galen Howard, or Janette, the only daughter; they being those members of this talented family whose activities lie outside the field of fine art history in Californis. Both studied architecture under their father at the University of Californis. Henry is now a practicing architect in San Francisco, and Janette's active interest in architecture has been superseded by other avocations since her marriage.

While Jane Berlandina and Adaline Kent are not Howards by birth, the inclusion of their monographs is warranted by their marriage into that family. They are, respectively, the wives of Henry Temple and Robert Boardman Howard. Adaline Kent is a Californian by birth--Jane Berlandina by marriage and personal choice.

INTRODUCTION

John Galen Howard, head of the talented Howards set forth in these monographs, came to California as a recognized architect from the East. In the early decades of the twentieth century he entered upon a career that has been marked by many triumphs. His was an influence such as has been exerted by few men on Western American, and particularly California, culture.

Sincerity and clear-sightedness were the salient traits of his character. He valued the characteristic of an open mind above any other gift. The best obtainable was always his aim. His buildings, his teachings and his writings are evidence of his efforts. Upon his family and his students he impressed the theory that the essence of civilization is constant growth and adjustment. Always he stressed the paramount need of keeping creative work fluid in order that the product become a unit of progress rather than a landmark or a mere repetition.

Of his five children, three of his sons became artists; the other son and daughter architects. All were given ample opportunity for natural, progressive education. To them he imparted his own sincerity and progressiveness in art; a task in which he had the whole-hearted support of his wife.

REPORT

The first part of the report deals with the general situation of the country. It is a very interesting and informative study of the country's development. The second part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.

The third part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development. The fourth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.

The fifth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development. The sixth part of the report deals with the specific details of the country's development. It is a very detailed and thorough study of the country's development.

The younger Howards, in their chosen careers, have never permitted the necessity for hard, consistent work to deter them. The artist wives of the two eldest Howard brothers are both splendidly equipped artistically and are continually adding luster to the name of Howard, as well as to their own, by their attainments in the world of art.

THE HOUSE OF HOWARD

GENEALOGY

Levi Howard m. Lydia Jane Hupgood



JOHN GALEN HOWARD m. Mary Robertson Bradbury
B.1864 D.1931



B.1894 B.1896 B.1899 B.1902 B.1906

HENRY TEMPLE m. Jane Berlandina.
David^{III} Berlandina

ROBERT BOARDMAN m. Adaline Kent

Ellen Kent

Galen Kent

CHARLES HOUGHTON

JOHN LANGLEY m. Adelaide Day

Samuel Lawrence Anne Bradbury

JANETTE m. Ralph Wallace
Peter Mary

THEORY OF THE EARTH

BY J. H. VAN DER KAM

LECTURER IN GEOL. & MIN. ENG.

UNIVERSITY OF TORONTO

THE UNIVERSITY OF TORONTO PRESS

PRINTED AND BOUND BY THE UNIVERSITY OF TORONTO PRESS

1954

THE UNIVERSITY OF TORONTO PRESS

PRINTED AND BOUND BY THE UNIVERSITY OF TORONTO PRESS

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PRINTED AND BOUND BY THE UNIVERSITY OF TORONTO PRESS

1954

JOHN GALEN HOWARD
GENEALOGY AND EDUCATION

John Galen Howard, son of Dr. Levi Howard and Lydia Jane Hapgood, was born in Chelmsford, Massachusetts, May 8, 1864. His Pilgrim ancestry dates back to the John Howard who came as a boy in 1623 from England to Plymouth, was reared by Captain Miles Standish, and later settled in Bridgewater, Massachusetts.

Of a family of four brothers, one a singer, and two physicians like their father, John Galen became an architect. As a child he was preoccupied with drawing plans of houses, buildings, and bridges. He was not encouraged in these endeavors, but so strong was his determination that he persistently sketched plans throughout his school days. He was graduated from the Boston Latin School in 1882, and at the age of eighteen entered the Massachusetts Institute of Technology for three years of architectural study.

ARCHITECTURAL CAREER IN THE EAST

In 1885 John Galen Howard entered the office of H. H. Richardson in Brookline, Massachusetts, where he worked until the summer of 1888 for Shepley, Rutan and Coolidge, Richardson's successors. He then spent a year in California, where he worked on plans for the old California Theatre on Bush Street, San Francisco. He also made some admirable sketches in watercolor and pen and ink. Then followed a trip

THE HISTORY OF THE
CITY OF BOSTON

FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY NATHANIEL BENTLEY
OF THE BARRISTER AT LAW
IN THE SUPREME COURT OF JUDICATURE
IN THE COUNTY OF MIDDLESEX

IN TWO VOLUMES.
THE FIRST VOLUME.
CONTAINING THE HISTORY OF THE
CITY OF BOSTON, FROM THE
FIRST SETTLEMENT TO THE
PRESENT TIME.
BY NATHANIEL BENTLEY,
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IN THE COUNTY OF MIDDLESEX.
LONDON: PRINTED BY J. JOHNSON,
ST. PAUL'S CHURCH-YARD, 1773.

THE HISTORY OF THE
CITY OF BOSTON

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IN THE SUPREME COURT OF JUDICATURE
IN THE COUNTY OF MIDDLESEX
LONDON: PRINTED BY J. JOHNSON,
ST. PAUL'S CHURCH-YARD, 1773.

to Europe, after which he entered the employ of McKim, Mead and White in 1889, first in Boston and later in New York City.

Through his friendship with Charles McKim, he obtained a loan sufficient to assure three years study at the Ecole des Beaux Arts in Paris, and by 1893, he had earned his diplome in architecture, as well as medals in mathematics, stereotomy, archaeology and architectural design, and the prize awarded by the Institut de France for completing work in the second class in the shortest possible time.

Returning to America he set up an independent practice in New York City with S. M. Cauldwell. During the period from 1893 to 1901 his important work included the Hotel Renaissance and others, theatres, country homes and the Villa Flonzaley in Lausanne, Switzerland. He also won a gold medal for his "Electric Tower" at the Pan-American Exposition, Buffalo, New York.

MARRIAGE AND FAMILY

John Galen Howard and Mary Robertson Bradbury were married in New York City August 1, 1893. Mrs. Howard was born in Massachusetts of an old New England family. As a young girl she over-rode family objections and went alone to Paris to study art. Here she met the young architectural student and at first they cordially disliked each other. When they met later in New York they fell in love.

From this time Mary Bradbury Howard turned all her talents to fostering first her husband's and later her son's

talents. In 1894 the first son, Henry Temple, was born; in 1896 the second son, Robert Boardman; both in New York City. Charles Houghton, the third son was born early in 1899, after the family had moved to Montclair, New Jersey. John Langley was born in 1902 in Montclair and the only daughter, Janette, was born in Berkeley, California, in 1906.

DIVERSE ACTIVITIES

Even during his college days, John Galen Howard realized that he must express himself more fully than in his architectural work, and contributed sketches, short stories and verses to the college magazine.

Sensitive, scholarly and philosophical, his personal taste inclined to poetry, and in 1887 he issued a volume of verse entitled "Rose and Harp." Later he published various articles on his architectural views; among them "The Final Commentary," "The Personal Equation," "An Art Critique," "French Gardens," and "A Letter to the American Architect."

UNIVERSITY OF CALIFORNIA COMPETITION

At the turn of the century when the Phoebe Apperson Hearst competition for a unified architectural plan for the University of California was announced, Howard came west to study the Berkeley campus. His work was adjudged fourth, and he returned to New York City to his practice. But in 1901, when the work of the architect who had won the competition did not progress satisfactorily, Mrs. Hearst telegraphed Howard

to come and supervise the construction of the Hearst Memorial Mining Building. Before the year was out the plans of the winner had been purchased and the Regents of the University requested Howard to stay and complete the plan.

FOUNDING OF COLLEGE OF ARCHITECTURE

Previous to this time the University of California had had no Department of Architecture. This was now instituted under the direction of John Galen Howard.

In 1902, convinced that his future work would be with the University, he moved with his family to a house in Berkeley. He received professional certification in California and designed many public buildings and private homes in Berkeley and San Francisco. Important among his designs are the Greek Theatre on the University of California campus, California Hall, the beginning units of the University of California Library, the Berkeley Public Library, the First National Bank of Berkeley.

THE SAN FRANCISCO FIRE--1906 RECONSTRUCTION

In the crisis following the partial destruction of San Francisco in 1906, John Galen Howard was appointed Advisory Member of the Reconstruction Committee of San Francisco, serving at a time when men of vision, resource and ability were desperately needed. For some two years afterward, he was associated with John D. Galloway, W. C. Hays and A. H. Markwart being junior partners.

By the end of 1908 he had completed Boalt Hall at the University of California; the Auditorium, Chemistry and Engineering Buildings for the University of Washington; and many bank and business buildings and handsome private homes. He was Architect-in-chief for the Alaska Yukon Pacific Exposition in Seattle in 1909.

During the years 1908 to 1920 he completed more University and business buildings, as well as public libraries, the San Francisco Exposition Auditorium; several public schools and many private homes.

DECISION TO REMAIN IN CALIFORNIA

He was now offered an opportunity to return to New York. The San Francisco Chronicle of March 16, 1912 states:

"Deciding to stay at the State University which he is continually beautifying by his wonderful work, John Galen Howard, Professor of Architecture at the University, and supervising architect at that institution, has declined an invitation to become head of the Columbia University School of Architecture.

"The position he was offered at Columbia would give him the opportunity to fulfill private duties....and he would have many liberties he does not enjoy here....All these features he spurned, principally because of his love for the State University. The development of the Phoebe A. Hearst architectural plan is believed to be another incentive to his remaining in Berkeley."

It is true that he loved the University of California and his work there. Berkeley had become his home. His children were growing up in an atmosphere he felt to be advantageous. Moreover, as an artist with the gift of making beauty

functional, he believed that it was his duty to remain where his students could have the opportunity of studying first hand the buildings he had created according to his own highest ideals.

"BRUNELLESCHI"

He continued to build, teach and write in California. Many of his architectural articles and addresses, and a number of poems, were published. John Howell, the publisher, brought out Howard's first long poem, "Brunelleschi," in 1913. This is a story in verse of the great architect who built the cathedral dome of Santa Maria del Fiore in Florence. Howard uses his protagonist as a means to express his own credo. In the poem, Brunelleschi says:

"There' hath art
Touched the high term of beauty. 'Tis of God,
Solely of God. He thro' my tangled brain
Conceived and did; nor thro' my brain alone
But thro' the countless minds whose heritage
Mine hath but garnered, and their teeming house
Set now at last in order."

Such was his belief in creative work, and such was the lesson he strove continually to impart to his students and his own children. Patience, humility, gratitude and the joy of work. He did not believe all men could become artists, but he knew that even true genius could not flower without labor. Brunelleschi also says:

"For my mind was fixed fast
On the solution of the hardy task
Arnolfo set. Its hardness made its charm
More subtle and more potent."

John Galen Howard used this precept to avert discouragement among his students and his sons, insisting that the harder the problem, the more glorious the solution. He expresses his belief in the value of sympathy and guidance when he makes Brunelleschi say:

"Supple--and sweet,
I hope, a little--those two kept my heart
By their large understanding and rich power
Of swift sure sympathy that glimpsed an end
No sooner shadowed by my first essay.
They trailed my mind-ways by their insight keen.
Their live encouragement established rock
Under frail fancy's outworks, till defense
Took shape aggressive of fixed purposes...."

Such a man was perforce respected and admired by students and friends alike, and it is not strange that his sons should have become, each in his own way, high priests of the arts.

WAR AND POST-WAR WORK

During the World War John Galen Howard saw service for two years as a captain with the Red Cross overseas. His two sons were also in action; Henry as a Lieutenant in the Field Artillery, Robert with the Motorcycle Dispatch Corps.

Returning to the United States, the father once more turned to teaching and writing. His oldest son, Henry, had elected to follow his father's career in architecture.

Howard knew his children had been given the most that was possible in education. They had had every advantage offered by schools, colleges and universities and had been encouraged to travel, with open minds and eyes, viewing intel-

ligerly painting, sculpture and historic buildings throughout the world.

John Galen Howard had accomplished that rare thing: a life lived fully and according to most unselfish ideals. In the minds of his students he had inculcated his own idealism together with his surpassing technical knowledge. The example he set for his sons had in it nothing of ethical or artistic narrowness. He had shown them that whatever field they chose for their life's work would be acceptable to him providing they chose it honestly and pursued it to the best of their ability.

On November 21, 1928, the San Francisco Chronicle carried the following note:

"John Galen Howard, director of the School of Architecture at the University of California yesterday submitted his resignation to the Board of Regents of the University. It was accepted with expressions of regret and with encomia for his services to the institution and the State. Professor Howard has been connected with the University for twenty-five years....

"Howard's fame has not been confined to California. His work has attracted attention throughout the world, and his reputation has been international. He was one of the preliminary advisory board that drew up the plans for the Panama-Pacific Exposition, and was on the consulting board that designed the Civic Center of San Francisco."

But he was not yet done with his scholastic career. He returned as Dean of the Graduate Division of the School of Architecture, and was connected with the University until his death.

"PHEIDIAS"

In 1929, the lessening of his academic duties permitted more leisure and he produced his most ambitious literary work, a novel-length poem entitled "Pheidias." Again John Galen Howard put into words his ideals in art and life. Nadia Lavrova, in the San Francisco Examiner, June 2, 1929, says in part:

"The appeal of the poem lies in just this; it is not merely an aesthetical conception, it contains a world of emotion, the fascinating world of a great man's background in a great epoch. 'Pheidias' is a biography in the best sense of the word. It gives the artist's life in chronological order....(end) also expresses Pheidian thoughts on the nature of art; reveals the artist's approach to his problems and captures some of that artist's exaltation when his thoughts become embodied...."

"Who is more qualified than Howard to interpret an artist's emotions? Known as a great builder himself, Howard has taught for many years....He has also devoted himself to writing, being co-author of 'European Gardens' and author of 'Brunelleschi.'"

"Remember that Pheidias says:
'And yet it is a narrow view of life
That would restrict the artist to one art.'"

The American Magazine of Art, Vol. XX, for 1929, also mentions the poem:

"John Galen Howard of California, one of our leading American architects, entering the field of literature, has written the life of Pheidias, friend of Pericles, sculptor of the Parthenon, one of the greatest, if not the greatest, of the sculptors of all time...."

"Again and again the artist-author speaks through the character of Pheidias of matters pertaining to art, its purpose, its study, its handicaps,

its place in life; and thus the spirit of the great artist is revived, the artists of all ages made of one blood. Through the whole story runs the note of the universal...."

Had Howard not visualized so completely a logical and inspired theory of art, he could never have embodied it in words, nor passed it on to his children in the daily course of family life. Howard says in "Pheidias":

"I even go so far as to believe
No artist realizes freest power
If his foundation be not broadened out--
Potentially, in sympathy of view
And understanding, if not practised skill--
To underlie the fullest range of art."

He had within himself that important essential of greatness, ability to implant in other minds at least a portion of his vision. That his sons benefited by their father's belief and example is evident. He did not demand that their development be patterned on his own, and of this he speaks with certainty in "Pheidias":

"Do not conclude
That either his or my way is the best
Abstractly; every artist finds his own."

He knew that if the germ of inherent artistry lay in his sons, it was his duty and pleasure to foster it.

DEATH OF THE ARCHITECT

John Galen Howard's death of heart disease, on July 18, 1931, came as a distinct shock to the public. The San Francisco Examiner for the following day reads in part:

"News of the death fell heavily upon the University of California campus. There for more than a quarter of a century he had wrought, building and teaching.

...."Howard's genius had made the campus a harmonious architectural monument....Nor was architecture (his) only art. He worked with words as well as with steel and stone....he started hundreds of California students toward fame in his art."

In August 1931, the following article appeared in "The Editor's Note Book" section of Art and Architecture:

"Occasionally--and it is an occasion--you meet a man who impresses you as being, in the old phrase, 'one of Nature's gentlemen.' John Galen Howard, F.A.I.A., was such a man, but he was more. He was a gentleman, a scholar, an artist, a poet, a friend, and a counsellor. He was an idealist and a dreamer, but his dreams did not cloud his vision, nor his ideals confuse his judgment. To question his honor and integrity was unthinkable; to doubt his intelligence or his courage would have been impossible. He was just and he was kind...."

"....and how far the influence of his character extended, one can but guess; in his wide circle of clients, students, associates, with leaders in his profession and leaders in public affairs, with craftsmen in every art, with thinkers and doers...."

In Pencil Points for September 1932, is this news item in appreciation of his career:

JOHN GALEN HOWARD MEMORIAL FELLOWSHIP

"....The fund of the Fellowship was raised by the Alumni of the school of architecture of the University of California, and the interest on the money is used by the holder of the fellowship for foreign travel. The fellowship was established as a memorial to John Galen Howard who died in 1931. Professor Howard more than any individual has been responsible for the origin and development, during the past twenty years, of the school of architecture of the University of California."

Thus, through his influence, and the devotion which he inspired, a tradition has been established.

His life and works have been noted briefly because from subsequent monographs on his sons it will be evident that these three young California artists owe much to their gifted father. He not only shared with them the wealth of his experience and wisdom but unquestionably provided them a physical, ethical and artistic background far above the ordinary. Hence his inclusion in a series of monographs devoted otherwise solely to artists.

ROBERT BOARDMAN HOWARD

1896.....

Biography and Works

"MURAL DECORATION"



LIVING ROOM OF ROGER KENT--KENTFIELD, CALIFORNIA

ROBERT BOARDMAN HOWARD

EARLY LIFE

Robert Boardman Howard, second son of John Galen and Mary Bradbury Howard, has utilized the greatest variety of artistic media for self-expression of any of their talented children. Nevertheless, his recognized ability and integrated art philosophy place him far above the aesthetic jack-of-all-trades, and he has excelled in wood-carving, metal work, interior and architectural decoration, murals in oil and fresco, easel painting, screens and wall-hangings, bas-reliefs, maps and ornamental modeling.

His varied art career is not motivated by a search for any single form of expression, but rather an attempt to select the best material for the specific impulse he desires to interpret. Thus he masters each vehicle and finds himself at home in many because he knows the use of color, line and form within the limits of each problem.

Robert Boardman Howard was born in New York City on September 20, 1896, and his first five years were spent in Montclair, New Jersey. His childhood and adolescence were spent in the academic atmosphere of Berkeley, where his father was Dean of Architecture at the University of California.

Despite such scholarly surroundings, young Robert rebelled against routine studies and his distaste for the educational machine crystallized shortly after he entered the Berkeley High School. Even in his childhood he had been self-

possessed and reticent and his art tendencies were his chief interest. After family conferences, the boy asked permission from the High School to substitute certain art courses at the California School of Arts and Crafts for credits in his high school classes. This being refused, the boy was withdrawn from high school and the elder Howard worked out a unique system of education for his son, designed to individualize his aesthetic and scholastic instruction and provide him with a well-rounded cultural background.

INDIVIDUAL EDUCATION

Under the private tutelage of Dr. Arthur Upham Pope, (now art adviser to the Iran (Persian) Government, and international figure in art and museum circles), Robert was to take up certain specific tasks but remain unconfined as to schedule. The first and only assignment resulting from this arrangement was the writing of a thesis on the Renaissance, with the suggestion that Benvenuto Cellini's autobiography would prove a good introduction to the rich character and fecundity of that extraordinary period in art.

The boy was approximately two years at this task, discovering in the process an amazing wealth of facts and complexity of material. His growing interest led him to delve into earlier art periods as well, and in the end stimulated him to trace down a great number of extraneous items in search of the reason for their influence on modern art.

During this period he spent as many evenings as possible at Dr. Pope's home, and on these evenings, Dr. Pope was in the habit of having as his guest a professor from the University, or a man of standing in some branch of education or the arts. Thus Robert's knowledge and interest were shaped and quickened by the erudition underlying these informal conversations, each one of which Dr. Pope unobtrusively held to such subjects as those on which his guest could speak both with authority and warmth. And without realizing it, Robert acquired a wider range of specific and general information than he would have done had he been subjected to the average public school curriculum.

He also threw himself with enthusiasm into his art school classes under Perham Nahl, Spencer Macky, Xavier Martinez and Worth Ryder at the California School of Arts and Crafts in Berkeley, and a scholarship from that institution assured his family that his choice of an art career was serious. In 1916, when he felt that he needed the stimulus of new fields, he left Berkeley for New York on a motorcycle, accompanied by his younger brother, Charles, who returned to Berkeley almost immediately. Robert studied at the Art Students' League classes in Woodstock, the artists' colony about a hundred miles up the Hudson, which is to New York City what Carmel-by-the-Sea is to San Francisco.

WOODSTOCK

In Woodstock young Robert Howard, age twenty, settled to work in his own studio and entered upon the informal life of an art colony, where serious work, simple amusements and long discussions of art ideals are the routine. He participated in the first Maverick, a community pageant and fancy dress ball which is still held annually. He recalls the first ball as a splendidly mad, impromptu affair, colorful in costumes and ideas. He also remembers the Sunday afternoon concerts, when residents and guests of the summer colony mingled with the writers, artists and musicians in an enthusiastic spirit of cooperation.

His artistic development was steady during this phase and he worked hard and happily, leaving in the fall for New York City and the Art Students' League where he studied under F. Luis Mora and Kenneth Hayes Miller. Both instructors were men who deferred to the eternal values in art, cognizant of modern and ultra-modern trends, but not over-rating their importance.

After a year in the east, Robert returned to Berkeley in 1917, and with his father and older brother Henry, joined the army, and was sent to France. There he served as a despatch rider in the American Field Service, where his early interest in motorcycles came to good use.

POST-WAR PERIOD OVERSEAS

Despite the interruption of his art training by war-time duties, he kept his interest alive sketching and photographing. After the Armistice he applied at once for admission to the Army Art Training Camp at Bellevue. This was one of the numerous activities instituted to occupy American soldiers in France during the period required to unravel the red-tape attendant upon the demobilizing of over a million soldiers and transporting them back across an ocean.

Robert, however, was demobilized in France after a short course at Bellevue. So at twenty-three he began his art studies anew in Paris at the Academie de la Grande Chaumiere and the Academie Colorossi. At times he and his brothers went on bicycle trips through France, Belgium, Italy, Holland and Spain studying the arts of those countries.

After two years in Europe, his intensive work was rewarded by having his canvas "Le Chemin de l'Enfer," a 4'x.6' painting, accepted by the Salon des Artistes Francais, later exhibited at the Forty-fifth Annual of the San Francisco Art Association in 1921. "Pont Neuf--Early Morning" and "The Rotters" were also shown at a summer exhibit of the San Francisco Art Association.

CALIFORNIA AGAIN

In 1922 Robert Howard returned to San Francisco and his Berkeley home, then settled in Carmel-by-the-Sea, on the picturesque Monterey peninsula. Here he painted industriously

and began to work in the provocative field of wood-carving. His landscape canvases indicated an increased artistic scope, a new energy generated by the wide, rolling expanses and vivid coloring of California, as a contrast to the circumscribed scenes of the French locale which had hitherto comprised so much of his independent outdoor study.

Already a member of the Art Students' League, Robert Howard now joined the San Francisco Art Association and the California Society of Mural Painters, the latter group being concrete proof of the heightened interest in mural decoration as a civic achievement in California. Promoted by his interest in wall-spaces properly embellished, he worked for a time with the San Francisco firm of J. H. Keefe, where he designed and executed murals, bas-relief and architectural ornaments.

In 1923 he held his first one-man show of paintings and sculpture in the Print Rooms, San Francisco, and also held an exhibit at the Galerie Beaux Arts in Maiden Lane, San Francisco. Later in the year he won the First Medal for sculpture at the San Francisco Art Association exhibition with a life-sized redwood figure he had carved in Carmel.

In the summer, 1924, Robert Howard, his former art teacher, Worth Ryder, and Chiura Obata, the Japanese San Francisco artist, spent three months camping and sketching in the High Sierra country. The interchange of Oriental and Occidental art ideals over the fireside must have been very stimulating. The San Francisco Chronicle of June 22, 1924 reports:

"Robert Howard and Worth Ryder are whiling away the summer in the High Sierras, busy with painting and sketching. Howard took along tools and expects to carve sculptural pieces from the native stone and wood up there."

The results of the trip were numerous carvings and a series of watercolors done with verve and brevity. The dominant note of the carvings was grotesquerie coupled with a modern economy of design.

The San Francisco Chronicle commented on his work, November 2, 1924:

"Robert Boardman Howard...brought back some interesting and very fantastic wood-carvings and a number of watercolors which are expressed in every-day, free modern way. These may be seen on request at the Galerie Beaux Arts."

He now painted the stage curtains for the Berkeley Playhouse, two interesting curtains 16' x 24' still in use. He also did the sets for three productions in a modern mood. His canvas, "Mount Tamalpais," won the Anne Bremer \$50 award at the California School of Fine Arts exhibition by young California artists that same year.

During 1925 he concentrated on the applied arts to the disappointment of the critics who had been lauding his modern bent and his rare handling of color in painting. The artist and modeler turned his talents to the ornamental plaster and stone carvings of arabesques for the beautiful new Temple Emanu-El, erected from the design of Bakewell and Brown, architects. Robert Howard's work won him the Distinguished Honor Award of the Southern California Chapter of

the American Institute of Architects. Reproductions of his designs appeared in national magazines and foreign publications. About this time he designed the interior decoration for the Guerneville Theatre, on the Russian River in California and also the fine sculptural panel for the facade of the First Congregational Church of Oakland, California, for which his father and associates were architects.

NEW YORK AND EUROPE

This type of work determined Robert Howard to make a more detailed study of Romanesque sculpture in France and Italy. In pursuit of this plan he went to New York and acted as head modeler in the well-known firms of Rica and Zari and R.T. Donaldson, until he had earned funds for a four months' stay in Europe.

THE SASSANIAN MONUMENT

His interest and grasp of the underlying technique of Romanesque sculpture was furthered by a commission from his friend, Dr. Arthur Upham Pope, to model the bas-reliefs and other replica exhibits at the Persian art exhibit of the Sesqui-Centennial Exposition, held the following year in Philadelphia. Dr. Pope, a recognized authority on the history of art and adviser to the Shah, now recommended that Robert Howard be appointed official sculptor to the Persian (now Iran) Government. Howard's task was to reproduce for the United States a bas-relief known as the Sassanian Monu-

ment, of which he did a section 14 by 20 feet, the Persepolis Capitol, measuring 6 by 12 feet, and two large urns of distinctive Persian shape and ornament.

The two bas-reliefs, carved in semi-wet plaster were exact replicas. The Sassanian Monument dates from the 3rd century A.D. and depicts a valued tradition in Persian history little known to the western world. Over heroic-size horses and soldiers appears the scene of the Roman Emperor Valerian imploring mercy from the Persian Emperor Shapour I.

RETURN TO SAN FRANCISCO

Robert Howard's next commission was far different from these replicas of a great historic bas-relief on a stone mountain in Persia; it was a series of decorative map panels for two San Francisco bay ferry boats, the "Peralta" and the "Yerba Buena." He decorated both the upper and lower deck interiors with Bay Region and Western maps. The ferry boats were launched in 1926 with much acclaim from local art critics.

The next year and a half young Howard worked in his customary multiplicity of media and took time from his fine arts to construct the marionettes for a Christmas Nativity Play given by the San Francisco Puppet Players. He now joined the Modern Gallery, a co-operative association of younger artists which attracted the support of local art lovers.

Decorative art commissions continued to come his way through Dr. Pope. Among them were a map of the constellations for the dome of the John Drum penthouse on the Fairmont Hotel

in San Francisco and a "toile peinte" mural for the writing room of the Ahwahnee Hotel in Yosemite Valley. The wall hanging successfully captured the decorative motifs of the National Park as shown in the excerpt from the brochure on Ahwahnee Hotel by Dorothy Ellis:

"The toile peinte by Robert Boardman Howard is a....painted mural in the form of the old 15th century mille fleur tapestry, except that the artist has chosen to work from the Valley itself and delicately set forth in clustering informal design the familiar flowering plants of the meadows and slopes, half concealing among the leaves and blossoms characteristic birds and animals of the Yosemite--a charming decoration and a delightful regional nature study in one. The predominating colors in the toile peinte are deep blues and greens with contrasting red, as they were in the 15th century tapestries which were Mr. Howard's inspiration."

Other designs taken from California Amer-Indian motifs were used to decorate this hotel; many of them executed by Henry Temple Howard, architect and eldest son of the family.

DRUM HOUSE DOME

The other commission took several months of intensive study, for the Drum House constellations set a new problem for Robert Howard. The dome in the John Drum residence was twenty feet in diameter and was to show groups of stars in their proper astronomical relation, the purely decorative element being introduced by the mythological personifications symbolizing the various star groups.

Robert Howard's feeling for authenticity led him to resume his study of mathematics, to construct a half dome in his studio and to place his constellation patterns properly, both artistically and astronomically, before he did his final work. Another commission followed to do an immense map comprising the entire decoration of the four walls of a room in the same home. The scroll over the fireplace read, "A New and Accurate Map of the World."

While this work was going on he also participated in the 49th Annual Exhibition of the San Francisco Art Association. Among his landscapes were: "Castroville," "Mountain Structure," "Kearsarge Lakes Basin," "Sixty Lakes Basin" and "Inyo Range from Kearsarge Pass"; all imposing California scenes treated with fine recognition for grandeur in form and in color.

WORLD TOUR

After the varied activities of 1927, Robert Howard embarked on a world tour with his motion picture camera. He felt he needed to see more than European and Mediterranean art and should include the styles developed in the many countries of the Orient. Ancient sculpture and painting, especially that of India and Egypt, Bali and the South Seas, had long fascinated him.

He left California early in 1928 and wrote a series of letters home between February and June that were later published in the Argus, a San Francisco Art magazine now de-

funct, under the title "In Lands of Heart's Desire." These letters show the artist's unsentimental perception and accurate eye. In Cairo the vitality of modern Egypt and the solemn dignity of ancient art brought forth the remark, "It made me mad to work again." While in Egypt he made a trip far up the Nile to rarely seen excavations and sketched and noted the marvelous colors of the ancient bas-reliefs.

Because of his endless notes and photography he did little finished work during his trip. Meanwhile in San Francisco, some of his earlier travel studies were being shown at the Galerie Beaux Arts, in conjunction with work by his two brothers. Jehanne Bietry Salinger wrote in the San Francisco Examiner of March 25, 1928:

"Robert B. Howard, now in Cairo, Egypt, is represented in the show by several wood-carvings and a collection of watercolor drawings. The drawings, although sheer studies after certain Romanesque details of European cathedrals, are the most interesting contribution of the artist."

His letters from Asia Minor and the Holy Land made another series of letters published in the Argus in December 1928. He gives vivid descriptions of Jerusalem, Syria, Bagdad and the country around Galilee, of which he says "where Saints have trod and Crusaders lie."

Early in May of 1928 he reached India, a land which critics regard as having had a definite influence on Howard's later work. Evidence for the truth of this evaluation is found in the fact that his earlier letters are al-

most entirely confined to his impressions of the various countries and their peoples, and to his own personal adventures. The letters from India take on an entirely different and most professional character. He speaks glowingly and at length of the abundant and many-faceted art of that heterogeneous land. After a five-day bicycle trip alone in extremely hot weather to Ajunta where he "spent two glorious days wallowing in Buddhist art," he adds the revealing comment: "...here is also that perfect harmony between painting and sculpture I came to India to see....I came away intoxicated with carving."

Howard's mood of eager appreciation continued at high pitch during his entire Indian stay, for in a letter from Colombo, the capital of Ceylon, in June, he says:

"The last ten days have been very rich, for I took a train from Bombay...among hundreds of Hindoo temples there, I saw the seven finest and came away drugged with sculpture....the amazing artistic skill which went into the buildings makes one dizzy to think of....with elation in my heart, I took the express for the south and Ceylon."

After Ceylon, he visited Bali; the films he took there being among the first motion pictures of Balinese dancers to reach this country. Then he sped homeward full of new energy and with a mightily increased store of information on ancient cultures:

SAN FRANCISCO EXHIBITIONS--1929

Robert Howard's actual work during his tour were a few watercolors and a wealth of sketches from carvings in the

Near and Far East. "Citadel in Cairo," a watercolor, was exhibited at the Galerie Beaux Arts in October 1928. In the spring of 1929, shortly after his return, two other watercolors, "Jungle Swamp" and "Nile Palms," were shown at the 51st San Francisco Art Association Annual. He also entered a sculpture, "Sapho." Balinese and Malayan figures he carved after his return were shown in 1930.

Immediately on his return to his studio, Howard set himself to elaborate his East Indian sketches and on February 2, 1929, Junius Cravens wrote in the Argonaut:

"In the outer gallery of the Beaux Arts is a collection comprising a few drawings by Robert Boardman Howard. Most of the work shown was adapted from notes and sketches made while he was making a trip around the world to study ancient sculpture, painting and architecture.

"Most of the drawings are in black and white and were made from the frescoes and carvings at the ancient temples of the Orient, such as the Dilwarra temples at Mt. Abu, or the temple caves at Ajunta--both in India.

"Howard's drawings do not pretend to be literal copies of the subjects, as were many of the drawings of Frieda Hausworth Das of Calcutta, recently seen at the same gallery, but are, rather, adaptations which the artist has developed from them in his own way. Most of the wood-carvings are also adaptations, rather than literal interpretations of Hindu art. The watercolors are sketches or impressions of landscapes and urban scenes of Egypt, Jerusalem and the Orient.

"In all cases, regardless of medium, one is impressed by the artist's delight in his subject. Besides having a keen artistic appreciation for the moods and methods of the ancients, he comes close to feeling the semi-religious motives that inspired their works. He at least recognizes and respects them.

Howard works in various media, with great felicity and charm."

The San Francisco Chronicle of February 3, 1929, comments on the same exhibit:

"Robert Boardman Howard shows drawings which are suave and formal as the wood-carvings of the ancient temples from which they are transcribed."

MURALS AND CARVINGS

Private commissions for wall decorations now came to Robert Howard from all over California. Distinctive among his original designs were those for the home of Eldridge T. Spencer, architect, and his wife, Jeanette Dyer Spencer, stained glass designer and interior decorator. The four walls of the dining room were given to four types of architecture; oriental, classic Greek, modern continental and Egyptian, with corresponding figures in appropriate milieu. During 1929 he also executed wall decorations in the home of Mr. and Mrs. Bernard Ford, in Burlingame, and a carved-stone fireplace for Mr. and Mrs. Henry F. Swift, Piedmont, California. He designed another carved and painted-stone fireplace in 1930 for the large dining room at Camp Curry, in Yosemite National Park. This was a motif of birds and animals indigenous to Yosemite, using Indian shades of red and blue in formal pattern.

SAN FRANCISCO STOCK EXCHANGE

The San Francisco Stock Exchange work done late in 1929 showed the influence of his world tour studies. Timothy Pflueger, the architect of the building, commissioned him to

do a portion of the ornamental work, on which the San Francisco Chronicle comments, January 12, 1930:

"Robert Boardman Howard, who did the decorative sculpture for the interior of the Stock Exchange is one of the younger artists....He is an earnest student and one who has interspersed his commissions with periods of study in Europe and the Orient....The low relief figures most talked about are above the east and west walls of the trading floor of the Stock Exchange. Here one sees successful decorations that are effective in their high placement as variations in the wall surface. The large geometrical figures, cast in acoustical plaster, add greatly to the room. It is true that laymen say, 'They are so modern you can't make them out,' but that difficulty rises mainly from the attempt to translate the figures into human beings instead of accepting them as mechanical symbols of man-substitutes of gas and electricity.

"The finest decoration by Howard is the carved walnut door of the Governing Board room on the ninth floor. On the panel Howard has used geometrical figures, somewhat similar to the trading room relief to convey the idea of the elements of building that make up the modern structure. Figures of the man with the pick and shovel, the brick layer, the cement mixer, and the steel contractor are worked into the design that culminates without interruption in the skyscraper and circling airplanes that form the grill work of the ventilator above the door. The only regret one has is the obvious break made by the door in the black baseboard that circles the room. One feels as though the door had been dropped or that the base had been forgotten.

"Throughout the building there is a splendid usage of simple surface and geometric forms. The gold leaf ceilings and trimmings reflected in the dark marble walls make a show of wealth more effective than the over-decoration of more elaborate periods. Everywhere the ideal of elemental form is evident. The result is splendid and just a bit 'grand,' but there is still a question that intrudes itself--how close is the relationship between the building's interpretation of the contemporary spirit and the natural spirit of the people who inhabit the structure?"

Junius Cravens also remarks in the Argonaut of January 18, 1930:

"Above each of the six windows of the Stock Exchange balcony is an effective panel in low relief by Robert Boardman Howard. Each group of three panels forms a series. The subject of that on the west wall is gasoline as a source of power on land and in the air, while on the east wall is electricity as employed for transportation and for communication. The entrance door of the Board of Governors' room is expertly carved by Howard. The subject, which symbolizes future prosperity, represents a group of laborers.

"Its story, starting at the bottom of the panel with the excavation, progresses through various stages of building to the finished product, the skyscraper and the smoke-yielding chimney--an airplane at the peak of the design completes the tale. The ceiling beams, which were also designed by Howard, are decorated with a gilded low relief."

Other work by Howard in the same building equally well done but not so spectacular, are the brass balustrade of the steps descending in front of the Diego Rivera mural and the four amusing mural panels depicting eating in four parts of the world, at the four corners of the Lunch Club Dining Room. The carved ceiling rafters of the Governing Board room are also Robert Howard's.

MARRIAGE

Among the other artists working on the decorations of the Stock Exchange Building was Adaline Kent, the sculptor, whom Howard had known slightly for several years. As a result of their association during this work, they fell in love and were married on August 5, 1930, spending a short

honeymoon in Mexico and returning to San Francisco studios and a home in Kentfield, Marin County.

During 1931 and 1932 Howard was commissioned to decorate the interior of the auditorium of the Paramount Theatre in Oakland, California. He feels that the ceiling and proscenium are representative of his best work. The low-relief wall decorations were a compromise with the architect's design and are not, the artist feels, comparable to his original plan.

In the summer of 1932 Robert Howard exhibited his sculpture, drawing and paintings at the California Palace of the Legion of Honor and at the Galerie Beaux Arts. Several "Three-Brothers" shows, of Robert Boardman, John Langley and Charles Houghton Howard, are mentioned more fully in the monograph of the two younger artists. The sense of no competition, but every man doing his best is an amiable quality found in their shows. Robert's work, however, by reason of its range and variety, has reached more patrons.

A commission for a mural in the dining room of the Roger Kent home in Kentfield, California, illustrated in this monograph, was given him in 1933 and is representative of his finest decorative painting. The portfolio of studies of every specimen of fauna, flora and piscatorial life, which he made in preparation for the mural, is immensely interesting for the meticulous line and accurate coloring employed in every sketch. Not a fisherman, himself, he depended on the word

of local anglers who enthusiastically described their catches and criticized his work as he painted the various types of fish to be found in the neighboring streams. Although the finished design has the delicacy of a Japanese wood block enlarged to mural proportions, it also sparkles with color and vivacity of pattern.

1935 and 1936 found Robert Howard still painting and carving in the round and in bas-relief. Commenting on the 55th Annual of the San Francisco Art Association, in the spring of 1935, the San Francisco Chronicle of February 17, remarked:

"It is much to be regretted that prizes in sculpture could not be found for Robert Howard....

"Howard's abstractions of a bird and a fish are almost Platonistic--forms reduced to their essential distinguishing elements."

Both Robert Howard and his wife, the sculptor Adaline Kent, feel that his best recent work is on the great fireplace in the ski lodge at Badger Pass in Yosemite, made during 1936. The ski house was designed by Eldridge T. Spencer and Jeannette Dyer Spencer. Howard's fireplace panels are enormous. They contain twenty-one sections illustrating figures in different ski techniques. They are done in cast iron with a remarkable patina obtained after many failures and much experimentation. The panels radiate heat and are so well adapted to the room that one hardly senses their huge proportions. On one wall hangs a carved and vividly painted wood-

panel of Skier Zdarski, who invented the Stem Turn in Vienna about 1892. A variation of this panel by Howard, was hung in the 57th Annual of the San Francisco Art Association. The San Francisco Chronicle for April 4, 1937 mentioned "the inevitable surrealsim" in speaking of Robert Howard's "astonishing 'Mexican's Hut and Friends.'" Robert and John Langley Howard both served on the jury of this advanced show.

THE ARTIST TODAY

Robert Boardman Howard is today the father of two daughters, Ellen Kent, born in 1931, and Galen Kent, born in 1933. The family lives in an attractive house on the bay slopes of Russian Hill, San Francisco. Their two studios in the old warehouse district at Jackson and Montgomery Streets are within a block of each other. Often, when they are both working, it is their relaxation to picnic at noon on Telegraph Hill a few steep blocks above.

Robert Howard and his wife are absorbed in their art and their interchange of art ideas, and have many friends among the older and younger artists of the San Francisco bay region. But despite their numerous social activities, they have about them an aura of concentration--a detachment which gives one the impression that some part of their minds remain always in the studio.

Whether one enjoys Howard's work or not (and there are few tastes which are not captured at one point or another in the extraordinary scope of his abilities), critics have ad-

mitted that he is a superb artist-craftsman worthy of comparison in type with the names of the Renaissance: a meticulous worker, infinitely painstaking, patient, and with a breadth of vision backed by a visual knowledge and natural understanding of all the great art of the past.

Robert and Adaline Howard left San Francisco in May, 1937, for France, where he plans to give further study to Romanesque sculpture and modern art trends.

ROBERT BOARDMAN HOWARD

REPRESENTATIVE

WORKS

OILS:

Coast, North of Ridings, 1922
 Dragon Mountain
 Foothills, 1922
 Mexican's Hut and Friends
 Mountain Across the Bay
 Mount Tamalpais (Anne Bremer Award, \$50, 1924)
 Phoebe's Plaid Jacket
 Quarry in the Hill

WATERCOLORS:

Citadelle in Cairo, The, 1927
 Jungle Swamp, 1928
 Nile Palms, 1928

WOOD-CARVINGS:

Balinese Figure, 1930
 Life-size Redwood Figure, 1923
 Malayan Figure, 1930

MURALS, DECORATIVE SCULPTURES, STONE RELIEFS, ETC.:

Two 16' x 24' stage curtains for the Berkeley
 (California) Playhouse, 1924
 Modeled architectural ornament, Temple Emanu-El,
 San Francisco, California, 1925
 Interior decorations, Guerneville (California)
 Theatre, 1925
 Sculptural panel, facade, First Congregational
 Church, Oakland, California, 1925
 Decorative map panels for the interiors of the
 upper and lower decks of the "Peralta" and
 "Yerba Buena," two ferry-boats of the Key
 Route, San Francisco, 1926

Appointed official sculptor by Persian Government to do their work for the Philadelphia Sesqui-Centennial Exposition: "Sassanian Monument," "Persepolis Capitol," and two Persian urns, 1926.

Toile Peinte (wall decoration in the Gothic writing-room of the Ahwahnee Hotel, Yosemite Valley, 1937.

Designed and executed a map of the constellations for the dome of the elaborate John Drum residence of the roof of the Fairmont Hotel in San Francisco, 1927.

Constructed the marionettes for a Christmas Nativity Play given by the San Francisco Puppet Players, 1927.

Cast Iron relief panels for the fireplace of the Ski Lodge, Badger Pass, Yosemite.

Mural decorations for the home of Mr. and Mrs. Bernard Ford in Burlingame, California, 1929.

Decorative sculpture, Post Chester Theatre, New York.

Designed and executed the carved and painted stone fireplace in the dining room of Camp Curry, Yosemite National Park, 1930.

Mural decorations, depicting four kinds of architecture--oriental, classic Greek, modern continental and Egyptian--for the dining room of the home of Mr. and Mrs. Eldridge T. Spencer, Chestnut Street, San Francisco.

Murals, stone relief, brass staircase balustrade, San Francisco Stock Exchange, 1930.

Interior Decorations, walls and ceiling of the auditorium of the Paramount Theatre in Oakland, California, 1931.

Mural for the dining room of the home of Roger Kent in Kentfield, California, 1933. (See Illustration)

Mural Frieze, Mills College, Oakland, California, 1934.

Bar Poster, Lagunitas Club, Ross, California, 1934.

MISCELLANEOUS:

Castroville, 1927
 Circus Horse (gesso on gypsum), 1933
 Inyo Range from Kearsarge Pass, 1927
 Kearsarge Lakes Basin, 1927
 Le Chemin de l'Enfer
 Mountain Structure, 1927
 Pont Neuf--Early Morning, 1920
 Rotters, The
 Sapho (sculpture), 1928
 Torso (sculpture), 1930

EXHIBITIONS:

San Francisco, California
 San Francisco Art Association, Third Jury-
 Free Exhibition, May 1921
 Pont Neuf--Early Morning
 Rotters, The
 45th Annual Exhibition, October 1921
 Le Chemin de l'Enfer
 46th Annual Exhibition, November 1922
 Coast, North of Ridings
 Foothills
 47th Annual Exhibition, 1923
 Life-size Redwood Figure (First Medal
 for sculpture)
 49th Annual Exhibition, 1927
 . Castroville
 Kearsarge Lakes Basin
 Inyo Range from Kearsarge Pass
 . Mountain Structure
 Sixty Lakes Basin
 Jungle Swamp (watercolor), April 1929
 Nile Palms " "
 Sapho (sculpture), May 1930
 Torso
 56th Annual Exhibition, 1934
 . Circus Horse (painted gesso on gypsum)
 . Mountain Across the Bay (oil)
 Phoebe's Plaid Jacket " "
 Quarry in the Hill " "
 . Flying Bird (wood-carving), February 1935
 Mexican's Huts and Friends (oil), April 1937
 Galerie Beaux Arts
 (First One-man Show), 1923
 Paintings and sculptures
 Watercolors and wood-carvings November, 1924

Watercolors, oils and wood-carvings, March 1925
 Wood-carvings, drawings and watercolors,
 March 1928
 Citadelle in Cairo (watercolor), October, 1928
 Drawings (mostly in black and white and
 made from frescoes and carvings at the
 ancient temples of the Orient), watercolors,
 and wood-carvings, February 1929
 Wood-carvings, September 1930
 Exhibited, June 1932
 East West Gallery
 Citadelle in Cairo (watercolor), October 1928
 Drawings, February 1929
 Modern Gallery
 Represented, September 1927
 Sorrento, November 1927
 Toile Peinte, November 1927
 California Palace of the Legion of Honor
 Sculptures and drawings, August 1932
 Represented, January 1933
 Society of Progressive Artists' Show
 Represented by a graceful female torso
 carved from wood, January 1933
 San Francisco Museum of Art
 Studies of birds and fish (egg tempera), July 1936

 Burlingame, California
 Students' Shop
 Exhibited, June 1931

 Paris, France
 Salon des Artistes Francais
 Le Chemin de l'Enfer (4' x 6' oil), 1921

AWARDS:

San Francisco Art Association, 1923
 First Medal for a life-size redwood carving.

 California School of Fine Arts, San Francisco, 1924
 Anne Bremer Award, \$50, for "Mount Tamalpais" (oil)

 Southern California Chapter of the American
 Institute of Architects, 1925

 Distinguish Honor Award for his architectural
 ornament, Temple Emanu-El, San Francisco.

CLUBS:

Member:

Art Students' League, New York City
California Society of Mural Painters,
San Francisco
Modern Gallery, San Francisco
San Francisco Art Association

ROBERT BOARDMAN HOWARD

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February 2, 1929--January 18, 1930

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December 1936

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C H A R L E S H O U G H T O N H O W A R D

1899.....

Biography and Works

"ABSTRACT"



PROPERTY OF THE ARTIST

CHARLES HOUGHTON HOWARD

YOUTH AND EDUCATION

The only Howard to retrace the steps of the family eastward from California with a view to permanent settlement elsewhere was the third son of John Galen and Mary Bradbury Howard, Charles Houghton Howard, who was born in Montclair, New Jersey, January 3rd, 1899.

Charles attended public school in Berkeley and was graduated from Berkeley High School in the summer of 1917. Enrolling in the University of California almost at the same time America entered the world war, he immediately joined the S. A. T. C. and served with it until the Armistice, going to France to be with his father and brother, Robert, for a short period preceding demobilization.

He re-entered the University in 1919 and took up his studies in the college of Letters and Science, convinced that he wanted to write, and specialized in journalism. He spent most of his spare time acting in various campus' theatrical ventures.

In the summer vacation of 1920, he went again to Paris. During his third year in the University of California, he was chosen for the principal part in the Junior farce, an honor carrying much campus distinction and requiring considerable talent.

The following summer, he and a friend sailed on a freighter bound for New York via the Panama Canal. They had

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

LONDON

signed on as common seamen because, as Charles later confided to his mother, neither boy felt he would relish the task of keeping look-out from the crow's nest, one task of an able-bodied seaman.

In the summer of 1922, the year following his return to Berkeley, he completed his requirements for graduation. Feeling that he was not yet equipped to write he went east to take up graduate work at Harvard and Columbia University in 1923.

Then he returned to Paris, determined to put to the test the education he had received in writing. Paris was, at that time, filled with American expatriates all following different schools of experimentation in the various arts, and into that atmosphere Charles flung himself; eager to learn, convinced that he had something to contribute.

FROM AUTHOR TO ARTIST

Among the many people he met was Grant Wood, that Middle-western painter who created the stark pseudo-primitive style of painting now known as "American Gothic." Howard accompanied him on a summer-long tour of Italy, during which time Wood preached the superiority of paint over words as a medium of self-expression. Perhaps influenced by Grant Wood, Howard returned to New York City in 1924, determined to abandon writing and to follow a career of painting.

He had no formal training in art but two of his brothers were artists and he had toured Europe's galleries. He simply began to draw and paint and three years later Jehanne Bietry Salinger comments in the San Francisco Examiner of November 27, 1927:

"John, Robert B. and Charles H. Howard, painters, sons of John G. Howard, well known architect of San Francisco and Berkeley, are holding a joint exhibition of their work....at the Playhouse Theatre in Berkeley. Charles H. Howard, who resides in New York, has never before exhibited on the Pacific Coast.

"A rare experience and an interesting one is that of viewing the work of the three brothers in the same room at the same time. One is as brilliantly talented as the other, but each has his strong personality. Only one trait they have in common....The three of them have broken away from conventions and academic traditions. Yet each one of them is self-mastering and knows what he is doing....This is especially clear in the picture of Charles....

"A 'Still-Life' and 'American Beauty' by Charles have qualities of design and composition which are beautifully decorative. The colors are simple and neatly contrasting. Old rose, pale yellow, delicate lilac form a fine ensemble.

"These three brothers have in their work some of the most desirable features of American Art in the making."

Charles had won his spurs. If noting else, he had achieved a sense of balance and was using it effectively.

PICTORIAL SATIRE

In the spring of the following year another Howard brothers show was announced for the Galerie Beaux Arts in

San Francisco which was commented on by the San Francisco Chronicle about the middle of March, 1928:

"The work of Charles Houghton Howard would be a joy to the type of layman who loves to point out the grotesqueness and absurdities of modern art. It must be remembered, however, that he is doing a definite thing in his work. He is portraying modern America and doing so in a satirical vein. He is a sort of Mencken of line and form.

"Miss America' is a drawing of a girl doing a handspring against a background, formally treated, of an American flag and mechanical devices suggestive of steam fittings, electrical fixtures and other angular objects. Through all his drawings runs a pattern of these mechanics of civilization. Quite aside from the literary turn to his work, he is an artist in the handling of his material."

In the San Francisco Examiner of March 25th, of the same year, Johanne Bietry Salinger says of the show:

"....Charles is the only (Howard) who seems to have found a definite means of expression and whose work presents unity in its main characteristics. Matured in his conceptions, he is a satirist....One of his subjects is the 'Week End,' a watercolor showing two men and a woman under a parasol sitting around a table. One of the men is playing the guitar, the other emphatically holds a fan. There is nothing missing in this week-end party. The table holds cigars, cigarettes, a bottle of wine, choice delicatessen. As for the lady, she is attired in nothing more than a light blue step-in. She turns her back to the table and wears a bored look on her pretty face."

ABSTRACTION

During the next four years his theories of art underwent a somewhat drastic change, and, from pictorial

satire full of literary content, they shifted to the opposite extreme; serious, symbolic abstraction which had, to the layman's eye, no content at all.

In June 1932, he exhibited a number of these abstractions in tempera and pen and ink at the Art Center in San Francisco upon which the local art critics gazed without comment.

The following year New York claimed him, with reservation, for its own, and on January 7, 1933, the Art News announced:

"Julian Levy is exhibiting at the moment abstract canvases by Charles Howard, a young American artist who appears to have very definite convictions regarding this type of painting. He has happily lit upon symbols that help him through most of his abstractioning--for he would be hard put to make the grade without the little blue pennants that he paints at strategic points in his compositions. He further enlivens his scenes with flocks of darting minnows that give an easy grace to his designs, but when he tries his hand at Picasso-like figures, the results are not so happy. For the most part his canvases are sufficiently characterized to warrant serious consideration, and for my own part, I am always tremendously impressed by any artist who has sufficient courage to attack the problems of abstract painting, no matter how staggering the results may be. As Louis Bouche so aptly remarks in his foreword to the catalog: 'A rare thing to find in any country, in America particularly, is painting engendered by inventiveness out of esprit.'....Mr. Howard knows how to paint and his work has a decided clarity of intention and a pictorial intensity that invariably sustains it."

The Art Digest of January 15, 1933, even more wary, called to witness the pronouncements of other New York papers rather than taking a definite stand, vide:

SURREALISM AND EMPTINESS

"Although Margaret Breuning of the Post finds Charles Howard, who is making his debut at the Julian Levy Galleries, a 'brilliant craftsman,' she also finds that 'in much of his work this finished craftsmanship is about all the paintings have to recommend them; they contain little that is new or provocative. In fact, the artist seems to have mastered an artistic idiom but to have little to say with it.'

"The Times mentions this same emptiness; 'Howard is another of the surrealists, and while he paints with assurance and finish, the now familiar theme comes to us with few accents of freshness. It would probably be a mistake to call this work a mere restatement of ideas hitherto presented with memorable audacity and grace of utterance by artists whose names are most prominently wedded to the movement. Howard has a certain point of view, and he paints with imagination, but his canvases are inclined to leave one cold, in a sense not implicit in the bleakness of typical Surrealistic subject matter...'

"Well, this is Charles Howard's first one-man show and the future may hold in store for us many surprises."

By summer, the West was emboldened to recognize, tentatively, but with a measure of pride, its gifted son, and the San Francisco Examiner of July 2, 1933, mentions that:

"...He has had several exhibitions of his work: a joint show with two of his brothers at the Beaux Arts Gallery in San Francisco, at the Whitney Studio Club Gallery, at the Valentine Gallery in New York, and this spring a one-man show at the Levy Gallery, New York.

"He has decorated several rooms in New York, among them the apartment of Hobart Erwin, of Jones and Erwin, and the dining room of the new Cosmopolitan Club.

"At present, he is decorating a great indoor swimming pool on an estate in New York."

On the same day, the San Francisco Chronicle headlined its article with, "Charles Howard Has Queer Exhibit," and went on to say:

"'Curiouser and curiouser,' said Alice.

"She might have been speaking of the exhibition of Charles H. Howard, at the Art Center.

"Howard, third son of the architect John Galen Howard, now a resident of New York, is an abstractionist. The material of his patterns is not too abstract for the observer to be able to discover in it such odd elements as dismembered human bodies--or clothes dummies--decayed fish, old-fashioned women's shoes, etc.

"His pen and ink drawings in their queer shapes make some moody suggestion of decoration. His tempera paintings are not substantial...."

The pronouncement of the art critic, Joseph Danysh, in the Argonaut of June 30, 1933, who had taken up the cudgel for Howard, was:

"...Charles Howard has shown as the point of departure for the clean-cut, sensitive drawings and his decadently luminous watercolors the subject matter of the surrealists--that subjectively real world which has as valid existence for the painter as for the poet, and as legitimate a claim to plastic interpretation as to literary. Thus, Howard's ladies are cut in half; his children calmly swallow salamanders; black putrefaction ignites into passion-hued luminescence; rich Baudelairean symbolism verges on stealthily becoming macabre. His is that world, strangely fascinating, often fearsome, which the too highly civilized artist finds when he turns in upon his own consciousness. Charles Howard has looked into his own dark and found its tenants.

"...Howard's line is Botticellian in its delicacy and in the subtle insinuation of form--his color relations find their strangest

effects in unexpected harmonies of thin, transparent washes or in the rich, cloying colors of decay.

"Howard has done most of his artistic experimenting in the medium of words, but finds a more direct, personal expression in drawing and painting; his drawings, therefore, are fresh and unstudied, his watercolors direct and forceful...."

H. L. Dungan comments in the Oakland Tribune of November 4, 1934:

"The exhibition of the works of the Progressive California Painters and Sculptors is now on at the Joseph Danysh Galleries, San Francisco. Charles H. Howard (shows) two paintings, each entitled 'Surrealism.'"

"They represent, I am told, the actions of the subconscious mind, but I suspect that the surrealist paints with his full mind what he hopes will represent his subconscious mind, whatever that is. Howard's paintings consist of rectangles, curves, lines, flags, colors....in no particular arrangement

Certainly Charles was convinced that he knew what he was doing. He had been living abroad since 1933, but his paintings were attracting increasing attention on the eastern and western coasts of America. That the critics should treat his work lightly did not bother him, but he was eager to set his public right as to the motives which were driving him forward in the world of art. The late Junius Cravens aided him in this respect in the following article which appeared in the San Francisco News of May 4, 1935:

"Charles Howard, who lives in London, is represented (at the current show at Paul Elder's) by three well rendered abstractions in oils. The

last time that such of his work was shown here it was hailed as being surrealism--classification, however, against which he has since gently protested in a friendly letter to me.

"As I understand it,'he writes in part, 'surrealism is essentially an intellectual formula. Illustrative, objective; appeals to the mind. It is not conceived with the intrinsic qualities of the medium, nor with the aesthetics. It ignores the sensibilities of its audience.It may be an art, but it is not the art of painting.

"Surrealism is merely the presentation of illustrative notes or disparate objects in a precalculated combination. Such combination regardless of how 'subjective' it is, succeeds only in stimulating a sensation of mixed memories, urges, hungers, nostalgias, etc., in the minds of its audience. It is purely intellectual....Surrealism, if anything, is strange but not mysterious.

"In my own paintings, the objects (which are too abstract to be regarded literally as objects), as such, become secondary, as I paint, and serve only as a point of departure. The painting itself becomes of primary importance.

"....That the natural problems of pure painting--unity, adjustment, poise, subtlety, style, grace, variety, quality, etc.,--should be to me increasingly engrossing, as against objective delineation of subject, seems to me to exclude my work from surrealism. Moreover, I suspect the Surrealists, such as Dali, Ernst, and Miro, would scorn me as still being a painter."

Of a show held in the fall of that year, the Argonaut of September 20th remarks:

"The work of the two Howard brothers (Robert and Charles) must be mentioned for its precise beauty, its true graphic quality and poetic imagination...."

THE ARTISTS' CONGRESS

In 1936 Charles Howard returned to America for a brief visit, spending some time both on the east and west coasts. He was particularly interested in the activities of the Artists' Congress then convening in New York city, being of the firm opinion that the tendencies of art, no less than the economic and social trends, were indicative of the time having come for readjustment of the artist's place in society.

During this visit, the San Francisco Call-Bulletin recorded the exhibit of one of his decorative schemes in its issue of March 28, 1936 as follows:

"Decorative Arts Exhibition, San Francisco Museum of Art.

"One complete Gallery is devoted to room arrangement.

"A bed room, duplicating one in a home being erected now (which was designed by Charles Howard) has wide ribbons of glass, (which) all but let the room fall into space. The bed and dressing table are of glass."

In 1937, he was represented in the 57th Annual Exhibition of the San Francisco Art Association at the San Francisco Museum of Art along with other members of the Howard family and, in spite of his protest, named a surrealist by the San Francisco Chronicle of April 4, 1937, in the following words:

"....The inevitable surrealism takes its toll, as in Charles Howard's abstractions...."

This article had reference to an oil entitled "Republic?," a rather cold conception, low in key, appearing to be massed water-eroded rocks on a seashore, with masts bearing blue pennants blown by a neat two-directional wind, with one mast trailing tangled twine which is not blown about at all.

One framed oil hangs in his brother Robert Howard's studio on Jackson Street in San Francisco, and another in his mother's home in Berkeley. Neither is titled, nor are the single oil, the several tempera, watercolors, and pen and ink drawings which can be viewed at the Courvoisier Gallery at 133 Geary Street in San Francisco.

AT HOME--LONDON

He still makes his home in London, where he is deeply interested in the new English Artists' Congress. An active member of the movement which is going forward in England today, he hopes to see the permanent establishment of that long-sought goal, a National Academy based on sound artistic principle, without the taint of prejudice arising from the unintelligent application of classical rules, or works unduly influenced by the economic status of the individual artist.

Charles Howard is a modern who calls himself an abstractionist, and upon the art critics depends what he shall be called by the public in the future.

CHARLES HOUGHTON HOWARD

REPRESENTATIVE

WORKS

OILS:

Display
Grotto
Republic?
Wreck

WATERCOLOR:

Week End

MURAL:

Bexhill, England

INTERIOR DECORATIONS:

Cosmopolitan Club Dining Room, New York City
Englewood Indoor Swimming Pool on a New York Estate
Glass Bedroom and Furniture
Hobart Erwin Penthouse apartment, New York City

MISCELLANEOUS:

American Beauty
Miss America
Still-Life
Surrealism No. 1
Surrealism No. 2
One oil, several tempera, watercolors, pen and ink
drawings on view at Courvoisier Gallery, San
Francisco, California.

PRIVATE COLLECTIONS:

Robert Howard Studio, Jackson Street, San Francisco
Abstraction (oil)
Mrs. Howard, Berkeley, California
Abstraction (oil)

EXHIBITIONS:

San Francisco, California
 Beaux Arts Galerie, 1928
 Miss America
 Week End

Art Center, 1932
 Abstractions

Art Center, 1933
 Drawings

Joseph Danysh Galleries, 1934

Progressive California Painters and Sculptors
 Surrealism No. 1- 2

Paul Elder Gallery, 1935
 Abstractions

San Francisco Museum of Art, 1936

Decorative Arts Exhibition
 Miniature Model of Glass Bedroom and
 Furnishings

San Francisco Art Association, 1936
 Display
 Grotto
 Wreck

San Francisco Art Association, 1937
 Republic

Berkeley, California
 Playhouse Theatre, 1927
 Still-Life
 American Beauty

Hollywood, California
 The Stanley Rose Gallery

New York, N. Y.

Whitney Studio Club Gallery
 Valentine Studio Club Gallery
 Julian Levy Gallery, 1933
 One-man show

London, England
 Bloomfield Gallery

CHARLES HOUGHTON HOWARD

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September 20, 1935

JOHN LANGLEY HOWARD

1902.....

Biography and Works

"PENITENTES"--NEW MEXICO



PROPERTY OF THE ARTIST

JOHN LANGLEY HOWARD

John Langley Howard, fourth son of John Galen Howard, was born February 5, 1902, in Montclair, New Jersey, shortly before the family moved to Berkeley.

EDUCATION

He entered Berkeley Public School at the age of six. Apparently with no artistic inclinations, he drew for himself a comic strip at the age of eight, which he still remembers because of the excessively bad drawing. His real interest lay in making things, and tools and machinery absorbed most of his time.

During most of the war period he lived in Carmel, California, with his mother and sister, and attended Monterey High School for two years. He also attended University High School in Oakland, where he was graduated at the age of eighteen. His only drawings at this time were of stiff, elongated automobiles, no better or no worse than the drawings of most boys of that age.

Entering the University of California in 1920 to major in engineering, he spent so much time rowing with the Freshman crew that his studies suffered considerably. His courses in engineering grew increasingly difficult, and in the midst of his sophomore year, he failed to pass his examinations. Being too sensitive to stay in Berkeley for the semester required before he could make up his work and re-enter the University he decided to spend the time elsewhere.

On his motorcycle, with little money, he traveled first to Reno, Nevada, and thence made his way about the country, working in lumber and road camps. Several months later, he found himself in Texas, homesick for Berkeley and school again. He sold his motorcycle and started north by train, living on crackers and chocolate en route. By the time he arrived home, penniless, dirty, and disheveled, he had acknowledged to himself the wisdom of returning to college.

On his reinstatement, he had shifted his major from engineering to English, but the new knowledge he was acquiring meant little to him and afforded no sense of direction, no purpose in life after college. And searching in his mind for a possible career, he found the answer. He would be an artist. He could wear the clothes he liked, go where he pleased, and do what he chose.

NEW YORK AND EUROPEAN STUDIES

His family was inclined to be sympathetic. After one term at the Berkeley School of Arts and Crafts in 1922, he left for New York where he spent the winter studying with the Art Students' League.

As soon as he had saved enough money, he went to France where for six months he sketched and began to formulate his personal theory of art.

Naturally shy, he had difficulty in talking with people and experienced periods of discouragement with art.

Returning to New York he spent another winter in the Art Students' League under the instruction of Boardman Robinson, John Sloan, and Kenneth Hayes Miller. John Sloan irritated Howard by what he considered his emotional, uneven enthusiasm and unanalytical approach. Miller, however, confirmed the attitude already strong in the serious mind of the young artist. Neither modern nor conservative, Miller taught the bare rudiments of painting and composition, and stressed the cultivation of the ultra-sensitive, intuitive approach. Howard fell into step with alacrity.

He felt that an artist must find a satisfactory way of life so that his life and work became each the balanced complement of the other. To this belief he clung, resisting all pressure from without, to surrender to the academic, cut-and-dried routine of art training, submitting himself to little other than self-discipline.

Meanwhile his father, feeling that his son was unsettled and being genuinely anxious to help him, arrived in New York to see what could be done.

REACTIONS TO ART TRAINING

John Galen Howard realized the unwisdom of taking a dictatorial attitude since his son was still living on an allowance, but he felt that the boy was not making the best use of his time.

In the end he proposed a hypothetical case: He wanted to offer a well-paid position to a talented young man, but first it was necessary that the young man accept the training to be acquired in an established art school which would lay the academic foundation for future work. That was all. And when John Langley Howard indicated that he did not mind having his allowance cut off, provided he was permitted to go his own way, the elder Howard departed, disappointed, but still hopeful that his son might yet change his mind.

At this point, John Langley began to worry. He had saved enough money to carry him for a while, but what of the future? Thinking a job on a ship might help temporarily, he haunted the docks and noted the sprawled, listless attitudes of vagrants draped on park benches. A growing doubt that he could ship out assailed him.

He concluded that perhaps it might be wise to try the course his father had presented, feeling that even though an academic course were of no practical aid to him, at least it could mean no worse than wasted time. Writing a letter of application to the Pennsylvania Academy, he left New York for Woodstock.

Here he received instruction from Cecil Chichester, of the Art Students' League, whose theory of successful painting consisted of a method of controlling color values which, if mastered, could not fail. This struck Howard as being disappointingly shallow, and he was further discouraged to find

that the entry requirements for the Pennsylvania Academy were very difficult to meet.

This period was lightened by his interest in a young Vassar graduate, Adelaide Day. This daughter of an old and exclusive New York family delighted him by denuding the group around them of their pretences and superficialities. In her he found a candid, perceptive person whom he honestly and sincerely liked.

TRAVEL AND MARRIAGE

But in the main, he felt dissatisfied and unproductive. Finances being low, he decided to forget art for a time and earn a living at some casual job. At the invitation of a friend he went to the Hawaiian Islands in the late fall of 1924 and stayed for about two months, working as overseer of a gang of Filipino laborers. This tropical interlude was pleasant, but it supplied no answer to his problem of choosing a career.

Returning to San Francisco shortly before Christmas, he joined his brother Henry, in his studio on Telegraph Hill. He was delighted to find that Adelaide Day had also come west. They met again and promptly fell in love.

They were married in January 1925, and lived without financial worries for a time on the checks which arrived as wedding presents. But when they returned to New York they soon found that their combined efforts failed to produce an adequate living. Fortunately, however, after about nine

months of struggle, they unexpectedly received enough money from the Day family to end their immediate difficulties.

Deciding to substitute a rural for a metropolitan existence, they returned to California and settled on a ranch in Calistoga, Lake County, where they were virtually cut off from the world. Here they remained for about a year and a half, Howard painting landscapes of great sensitivity and delicacy but without any real strength.

FIRST EXHIBITIONS

In the spring of 1927 he gave his first one-man show at the Modern Gallery in San Francisco which received favorable publicity.

In the spring of 1928 he participated with his brothers, Charles and Robert, in a show at the Galerie Beaux Arts in San Francisco. In the San Francisco Examiner for March 25, 1928, Jehanne Bietry Salinger says:

"....Of John Langley Howard I said a year ago: 'He is a superlative artist. There is something Nordic in his dreamy ways. There is also something of the Russian spirit in several of his drawings.' This impression only grows on closer acquaintance. Some of his landscapes showing pine trees on a hillside, losing their tops in the white of the fogs, or low wind-blown cedars on round hills are rich with emotion and a complexity that seems to be made of the feelings of many races of people. A self-portrait, an oil unfinished and somewhat loose in treatment, is a key to the understanding of the personality back of this work. It is not an achieved final expression. It is, all in all, taking, beautiful, conscientious, the sincere expression of a splendid and original artist in the making."

Of the same show, in the Argus of April 1928, Jehanne Bietry Salinger also says:

"Or..(the Howard brothers), John Langley is the poet, the mystic and the most complex despite his naive approach....the most sensitive; too. While his technique is decidedly firm, his colors are sometimes thin, and although there is a sameness of theme throughout.... there predominates in his work a certain quality, an element of sentiment that escapes definition but is the unmistakable trait by which one recognizes deeper art."

In the Examiner for May 20th, reviewing a show at the East-West Gallery, Jehanne Bietry Salinger speaks of his "steady, profound, inspiring, and solid artistic evolution" and suggests that his name might well be added to the list for the Annual International Exhibitions of the Carnegie Institute of Pittsburg, saying:

"....The 'Self-Portrait' is not only the best painting that has been done by John Howard, but is also the outstanding work of the group....

"The young painter has come with this self-portrait to a real structural quality that does not eliminate a fine sensibility and spiritual idealization. The surface appeal of this work is not wholly dependent on the colors that are kept in tones of warm brown, hazy blue and velvety gray, or on the superb skill he displays. It is made of the sum total of all the elements below the surface: sincere inspiration, a most vitally emotional temperament that has a beautiful power of expression."

And Junius Cravens, in the Argonaut of May 19, 1928, adds:

"....Mr. Howard seems to be able to maintain a high average of contributing one important piece of work to each exhibition in which he is represented. Few artists of greater maturity can claim as much."

Meanwhile the John Howards, living in idyllic detachment in Calistoga, were suddenly attacked by a virulent boredom. Sensibly deciding that they needed new interests, they agreed that it was time to abandon their isolation and take up life among people.

SAN FRANCISCO STUDIO

In February 1928, they moved into a small flat on San Francisco's Russian Hill. John Langley took a studio in one of the old warehouses on Jackson Street with Jacques Schnier, sculptor and wood-carver. The somewhat uncertain state of Adelaide Howard's health dictated a quiet mode of living, but they mingled with contemporary artists, including Matthew Barnes, attended concerts, and generally enjoyed their return to urban life.

Young Howard now attempted portraiture seriously for the first time. He completed a portrait of his mother, almost in the academic manner, the color soft and restrained, the drawing conventional, but the painting obviously seeking to express something which the artist's technique had not yet encompassed. Of a study of his wife, done about a year earlier, Junius Cravens said in the Argonaut for March 24, 1928:

"....(Howard) has, so far, developed very little imagination, or creative thought. His work has, to an extent, a solid foundation, but the foundation is still as apparent as the structure it supports....By far the finest thing he has done is a painting of a woman reading. In this canvas he begins to fulfil the promise of strength that his work seems to hold. This is

a solid piece of painting, excellent in color and well thought out in every particular. One of his wood-carvings, a woman's head, is his most inspired and untrammelled gesture. Here is a wonderful piece of characterization and one which the artist is not likely to surpass for some time to come. The indications are that John Howard's development will be very slow but very sure."

On August 9, 1928, the Howards' first child, Samuel Lawrence, was born in San Francisco. The small family now bought a house in Monterey and settled down. In this atmosphere, John Langley worked persistently and exhibited at the Galerie Beaux Arts in San Francisco frequently. Confining himself to somewhat conventional and stylized portrayals of family life, his work nevertheless continued to attract attention. In the Argonaut for February 2, 1929, Junius Cravens writes:

"....a painting in oils not hitherto exhibitedThe subject is mother and babe. It is not only the best painting which we have seen from the brush of this promising young artist but a masterful work to have been done by any painter at any time.

"John Howard is not prolific....so it will probably be many a day before we may even hope to hear of his holding a one-man show. But such few things as he has done are for all time and will be as fresh as they are today. The time will doubtless come when San Francisco will be proud to say it fostered John Langley Howard."

And in the San Francisco Examiner for January 27, 1929:

"One more artist who is reacting very strongly and as successfully against the tendency of carelessness and overhaste in which the modern movement has degenerated is John L. Howard....

"....A composition 'Mother and Child'....is not the haphazard result of a half hour seance with a model. For two months and a half the artist has kept his canvas on his easel....'polishing and repolishing,'....

"And now within the confined limits of a narrow frame live and breathe two human beings in a world not of passing interest, an exaggeration so often committed by over-emotional artists....

"Not a single painter of this part of the country whose work has been seen in this city, can claim a painting more complete, more satisfying, or as aesthetically finished. And this beautiful work is by a tall, shy youth who lives away from the crowd....who knows enough not to speak of himself or his art, and who works alone in the severe atmosphere of a studio entirely devoid of bohemian artifice."

Money was scarce and the Howards entertained few friends. This had the effect of limiting Howard's scope. He lost himself in a series of sentimental pencil and pastel studies of children. The immediate popularity of these pictures did not in the least deceive the artist. A few experiments in small wood-carvings produced some amusing grotesque heads and figures but brought no solution as to the next step in his career.

After the birth of their second child, Anne Bradbury, on June 10, 1930, his interest in family subjects waned. He now stood upon a new threshold without knowledge of what was before him.

AWAKENING TO WORLD CONDITIONS

In 1931, the Howards awoke to the fact that they had a family whose future was one of their chief concerns. As a

young couple with a highly developed sense of responsibility, they decided that their first duty lay in finding out what was happening in the world around them.

The contemporary scene began to offer John Langley a new subject for his brush. But the observing eye which his artistic training had developed told him that something was amiss, and that if he chose this subject, he must first familiarize himself with the conditions underlying it. Accordingly he and his wife began to make new friends in Carmel and Monterey, among them Lincoln Steffens, Albert Rhys Williams, and Orrick Johns--all deeply interested in the picture of social and economic change. Active participants in the newly formed John Reed Club in Monterey, they mingled freely with the intellectual group, hoping to clarify their ideas as to America's outlook and their own place in the social order.

As a result of these stimulating contacts, Howard experienced a renewed surge of artistic energy and suddenly acquired a new technique. His landscapes now bore the stamp of an active civilization; gas stations, docks, warehouses--the superimposed forms of industrial development and the delineation of conditions resulting therefrom.

Speaking of him as "one of the finest artists California has produced," Henrietta Shore describes his show at the Denny-Watrous Gallery in the Carmelite of April 30, 1931:

"....John Langley Howard is a young man and his work contains youth. He is a student....should

he cease being a student, he will at that moment cease being an artist. His final word has not been spoken--in that respect he differs from many so-called artists whose final word was spoken shortly after taking up the tools of their profession.

"I find Mr. Howard to be interested in painting. Interested in attaining complete mastery of his materials in order to fully express his interest in life. He is not in a groove but is experimenting and eagerly alert for fresh discoveries. He is modern in that he is progressive, yet his work proves that he does not discard the traditions from which all fine art has grown.

"There is no spirit of bravado to be found in this exhibition. Mr. Howard has not turned loose a 'John Langley Howard paint factory.' Rather we have the work of a quiet, contemplative man, studying with ever increasing knowledge how best to express the life around him. This serious study is enlivened by a sense of humor. 'But,' you say, 'is humor essential in painting?' I know of no fine painting devoid of humor. Humor is necessarily as much a part of painting as it is of speech--or of walking through life."

In the San Francisco for April 1931, Aline Kistler also speaks with the same sense of anticipation:

"Even as it is difficult today to be certain of our evaluation of the work of a man such as Keith, who has been dead fifteen years, so it becomes much more hazardous to value the work of a man whose painting is still in the first flush of maturity. John Howard is comparatively little known in San Francisco but already there is an expectation of greatness in the air....

"....There is a definite presentiment abroad that John Langley Howard is one of the really significant artists among the younger group.... The difference that his medium makes in his work (in this exhibition) is surprising. The oils are high-key, almost harsh in tone, the landscapes are subtly handled though very direct, and the drawings and dry-brush paintings are nebulous in texture though structurally definite.

"Throughout his work it is apparent he regards easel painting and all drawing and painting of small area as an adventure in which the artist need acknowledge no such restraints as would be felt in the treatment of a wall or large permanent space. This work of his is highly personalized. It is intimate at times. It deals with what is closest in his consideration--and he has made few reservations in treatment, daring sentiment, literalism or any other of the usual cul de sacs feared by most modern artists. He is not theorizing! He is painting. Painting what he feels and sees."

VARYING THEMES

A small oil done about this time was indicative of both John and Adelaide Howards' mental turmoil. A simple study of a man and a woman, it conveyed to the most casual onlooker that these two people had just awakened to something displeasing and even a little frightening. Of it Junius Cravens said in the Argonaut of January 22, 1932, when it was shown at the Galerie Beaux Arts:

"A potential builder of a milestone is....John Langley Howard....who shows a canvas 'Two Heads' which probably measures not more than one foot square, but in which we feel creative powers that seem to us to be unmistakably great and almost overwhelmingly dynamic. There is an expression of complete honesty, of indefatigable searching after truth in 'Two Heads,' more particularly in the head of the woman--which we have not hitherto recognized in any other contemporary work of art. We suspect that Howard is too great a painter to receive just recognition in his own time, and the dangers of popular approval are such that we can even hope for his sake he may not, since we should like to think that at least one California painter may eventually contribute something of permanent value to the history of American art."

Despite any mental confusion he may have experienced at the time, he continued to paint landscapes with vigor and understanding. Of "Monterey Mountains," done vividly in greens and yellows, Junius Cravens wrote in the *Argonaut* of October 2, 1931:

".....In it (Howard) rises above the geography of his subject, a fact which but too few of his confreres accomplish as a rule, and he paints in the realm of the universal."

A new departure for Howard was a hot, bright canvas titled "Wood Gathering," combining landscape with arresting human and mechanical shapes. By painting nature with people, he retained his earlier delicacy and added to it a new strength in his use of the violent colors of reality.

A spring show in San Francisco brought forth from the artist, John Emmett Gerrity, the following comment in the *Call-Bulletin*, April 11, 1931:

".....There is in Howard's work little or no recalling of methods or idiom developed by schools, but a direct purpose of portrayal of feelings, which is Howard's own, and no swerving to any special appeal which would be incompatible with his temperament...."

This development began suddenly to attenuate and increasingly disappointed with the quality of his painting, Howard finally put his brushes aside altogether. He and his wife threw themselves into the John Reed Club activities with greater vigor than before, working feverishly with the advanced group in Carmel and Monterey. They felt that they

must settle in their minds the extent of their social responsibility and the form that their assumption of it should take.

Meanwhile, John Howard continued to battle against his apparent inability to paint. He wanted to present an accurate picture of the contemporary scene as well as the motivating spirit of the times and found himself falling between two tools. On one hand was good painting--on the other the representation of subjects so ludicrously unbalanced and unnatural as to take on the quality of caricature. Thus in 1932, with the best intentions, he found himself producing little more than embittered cartoons.

At this period he met Joseph Freeman, then lecturing in Carmel, and moved by a sudden impulse laid his entire problem before him. Freeman accompanied him to his studio, looked at his work, and said, in effect, that he realized Howard's need to be of service, but that there were already plenty of good cartoonists. He stressed the fact that no matter what the prevailing conditions might be, there was always need for serious art, and the greater turbulence of the times, the greater the need for serious artists. He advised Howard not to worry about subject matter, to paint whatever interested him with the assurance that his newly awakened social consciousness would be expressed, even in his landscapes.

Such advice was satisfying intellectually but did not immediately start Howard painting again. He began to study people--as they worked and played--and discovered that he really knew them very little as a functioning part of society. He started sketching on the scene and found it difficult but persevered because of the wealth of material he found. Labor unrest was spreading, strikes were everywhere, and there were murmurs of vigilante movements. This roused him to feeling that he must become an active participant, but again he paused in uncertainty.

Then he and his wife found that their son was subject to asthma and that Monterey's climate was not particularly good for him. They moved north to the San Francisco peninsula and lived in Menlo Park and Palo Alto during 1934 and 1935.

COIT TOWER MURALS

Howard had been appointed one of the number of PWAP* painters to contribute murals to the newly erected Coit Memorial Tower on Telegraph Hill, San Francisco. When after two months his design was approved, he began actual painting in March and completed the wall space allotted him in June 1934.

Now came a revival of his artistic power. He liked mural painting and working with artists as a group, and felt

*Public Works of Art Project, a branch of the Federal Government's Civic Works of Art (CWA) organization.

that he had at last found his niche. He joined the California Society of Mural Painters and the Writers' and Artists' Union. Mingling again with artists he began to feel, that his art had really become a living thing and that he was contributing something of value to society and to art. In his own phraseology he was a part of the world, saying something to his fellow beings instead of remaining alone in his studio talking to himself. He found he was done with introspection and his mind had become an obedient instrument for the objective consideration and expression of the world about him.

But with the completion of the Coit Tower decorations such dissension arose among the members of the Art Commission as to block indefinitely the opening of the Tower to the public.

An article by Evelyn Seeley from the Literary Digest of August 25, 1934, reads in part:

"Three artists had balked their approval--Clifford Wight, John Langley Howard, Bernard Zakheim. Wight, in a decoration above a triple window, had painted a hammer and sickle, Communist emblem, as one of the symbols in a panel depicting also American 'rugged individualism,' and the 'New Deal,' as his conception of the picture the artists were asked to paint of the contemporary American scene and California in particular.

"The commission paused to note that one of Howard's miners, in a fresco of California mining, is reading a Western Worker, Communist weekly, and they were repelled by the angry faces of some gold-panners glaring at some tourists who had stopped their car to gaze upon the quaint scene. They gasped at the disturbing

assemblage of actual headlines in the periodical room of Zakheim's library fresco. They were not sure they agreed with his division of literature on the shelves--in one group sets of Kipling, O. Henry etc.; in another Willa Cather, Sinclair Lewis, Ernest Hemingway; in a third, Karl Marx, Grace Zupkin, Erskine Caldwell, and other writers concerned with the proletariat.

"They expressed their reaction to the three artists, but decided, on second thought, to drop any action against Howard and Zakheim. Wight, however, is still required by Edward Bruce, of the National PWAP to whitewash or chisel off the hammer and sickle emblem, on the grounds of 'jeopardizing further grants of Federal Funds.'

"After the Art Commission spoke, the Artists' and Writers' Union came on the scene to picket the tower and to protest to Bruce against any change in the frescoes. 'We are committed,' they wrote Bruce, 'to a program of complete liberty for all creative artists, to the defense of their rights to depict life and all manifestations of society, whether Capitalism, Communism, or what not, as they see fit, and according to their own scale of values.'

"Whereupon the Art Commission locked the tower securely and tried to dismiss the local tempest as a 'Rivera publicity stunt.' They hoped to manage a peaceful opening this fall, whether the hammer and sickle remains or is replaced by a blank white space. The union, declares its membership, and Wight himself, will never let the mural be touched. Friends of Wight say he may drop the argument. Many think that for the sake of future projects he should do so.

"When the deadlock is over, the public will see an accomplishment generally considered one of the greatest produced by the PWAP. It has proved, to the amazement of both artists and public, that several dozen artists can work together effectively and harmoniously...."

NEWSPAPER CONTROVERSIES

This was, however, perhaps the most sane and unprejudiced bit of reporting which dealt with the Coit Tower fight. The tower remained closed and those who managed to surmount the barriers were not always in complete possession of the facts. Such falsifications as the photographic superimposition of the hammer and sickle emblem over the Zakheim mural (San Francisco Examiner, July 5, 1934--reprint in subsequent issue of the San Francisco Call Bulletin) instead of in its actual location as a single lunette above a door, added to the confusion of public opinion and rumors were rife.

Junius Cravens wrote a long article for the San Francisco News of June 7, 1934, reporting on hearsay that:

"....rumor got about to the effect that at least three of the 25 or 30 artists employed by the PWAP for the hopeless task of trying to beautify the inside of the Coit Tower had seen red, that is to say--let me whisper it, lest I be overheard--the naughty boys had indulged in a little Communist propaganda and at the expense of the U. S. Government. The three culprits who were caught red-handed, as it were, are Clifford Wight, who was formerly one of Rivera's assistants, Bernard Zakheim and John Langley Howard.

"Since visitors were barred and the doors double barred at the tower, I have not verified these rumors....but the story goes....Wight--was commissioned to decorate some long, narrow panels above three of the windows. Symbolical ornaments seemed to be best suited to the purpose. The subject of all tower decorations is our contemporary American life. As social and political problems are of some importance here at the moment, Wight turned to them.

"....Over the central window he stretched a bridge, at the center of which is a circle containing the Blue Eagle of the NRA. Over the

right hand window he stretched a segment of a chain; in the circle in this case, appears the legend 'In God We Trust'--symbolizing the American dollar, or, I presume, Capitalism. Over the left hand window he placed a section of woven cable and a circle framing a hammer, a sickle and the legend 'United Workers of the World,' in short, Communism. It would seem that he considered these three issues to be important in the American of today.

"In Howard's mural, I am told, appears a group of enemployed men which it seems might be mistaken for strikers. One of them is said to carry a newspaper which bears the title 'The Western Worker' and headlines, 'All out May 1 against hunger, war and fascism.'

"....The artists are said to claim that their preliminary sketches were approved by the regional committee of the PWAP before the actual paintings were begun and that therefore works should not be changed...."

And Columnist Arthur Caylor, of the San Francisco News, hinted even more jocularly in that daily's issue of July 4, 1934 that if the truth were known, it would reveal an astonishingly Tweedledum-and-Tweedledee basis for battle, saying:

"Those old grudge fighters, Kid Kapital and Kayo Communism, may be responsible for the current unhappiness of local artists over the Coit Tower situation. The issues may be sweetly fundamental. But there are also enough other angles to supply a cubist's portrait of a ton of rectangles descending a coal chute.

"Our scouts report that by no means all the changes demanded have been due to the fact that somebody was mad at Karl Marx or Andy Mellon. There were simpler causes, such as the Chronicle being mad at the Examiner or the Examiner being mad at the Chronicle, or the fruit people being mad at the vegetable people, or Chrysler being mad at General Motors.

"It seems that the artists went about to make pictures illustrating life hereabouts--largely recognizable things such as hills and cable cars and fruit and fish and hotels and wharves.

"They might be in the midst of social upheaval, but you could spot them as O'Leary's hack stand or Ginsberg's store. Hence, they had a certain advertising value.

"....One of the artists put some pineapples on a fruit stand and it brought a kick from folks who insisted that California's own watermelons and oranges were just as pretty and should get a break over the imported stuff.

"It turned out to be surprisingly important what name was on one of the various newspapers appearing in the masterpieces. The Western Worker was the only Communist number. John Langley Howard put it in his picture. Dr. Walter Heil suggested that he take it out, but he hasn't thus far."

For a period of months, San Francisco rocked with editorial opinion, reportorial speculation, controversial and conflicting advice, serious and jocose, and mounting confusion and resentment.

John Langley Howard did not know from day to day whether or not his mural was to be preserved or destroyed, partially or entirely. It depicted the California scene, oil development, mining and hydro-electric power, but the difficulty lay in his introduction of figures (hence social comment) into the foreground. In the very shadow of one of the highest developments of civilization (the production of electricity and controlled water power) two families, obviously victims of unemployment, are panning gold, as well as living, in the most completely primitive fashion. Their annoyance

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at the rich tourists is evident. Again, the massed group of miners trudging determinedly forward have about them a menacing air although, despite dropped tools and a copy of The Western Worker with the headlines "All Out May 1 Against Hunger, War and Fascism," there is no specific indication that they are strikers, as various newspapers suggested.

Junius Cravens' evaluation of this particular work in the San Francisco News for October 20, 1934, is interesting:

"....A little eavesdropping among the average run of visitors to the tower will reveal that many people do not like most of the frescoes in the first floor corridors. The 'pictures' there are neither sentimental nor beautiful in the popular sense. Although they are literal illustrations, they are also composites, and that is confusing to many.

"Those few panels which strive toward something objective, notably the one by John Howard, seem to be even less popular because they are tinged with irony. To Mr. and Mrs. Common Citizen such things are merely ugly. Yet such works probably pretend to be above all else, 'proletarian art.' So there is also irony in the way that they are being accepted. Proletarian art can scarcely exist where there is no proletarian culture."

Circumstances did not permit Howard to remain in San Francisco during the long battle, nor even vote with his fellow artists when they finally capitulated and permitted the eradication of Wight's symbols. And it was not until his visit to the Tower, subsequent to its public opening, that he discovered that, without his permission or knowledge, the title of the paper (The Western Worker) held by one

readjustment of their art criteria. Cravens voiced this in his review of the winter show at the Art Center, San Francisco News, November 24, 1934:

"John Howard, Whose Work Has Been Compared To That Of Van Gogh, Paints Things As He Wishes They Were Not"

"Now and then a painter appears who disregards both conservative conventions and stylishisms and strikes out on his own. Such a painter seldom wins recognition during his lifetime, largely because he does not graze with the herd, so to speak. He is driven afield by inner forces. What he says is not universally understood during his own time because he has to create for himself a new language. Such a painter for instance, was Van Gogh. Another such painter is John Howard, who is exhibiting at the Art Center.

"Howard, like Van Gogh, is impelled by a deep consuming humanism. But Van Gogh's humanism eventually led him toward his own salvation as a painter, while Howard's is in danger of misleading him into trying to reform the cockeyed world.

"To the extent that a painter develops a mission in life, he divides his energies and weakens himself as a creative artist. The painting ceases to be the thing. It becomes a means to an end instead of being in itself the end.

"Where Van Gogh came to seek through art the inner meaning of life as it is, Howard is still concerned with life's material aspects and paints things as he wishes they were not. And therein lies the difference between soul and body. The torture which is being suffered by Howard's beings is purely physical. Moreover, they glory in being downtrodden, just as hypochondriacs enjoy poor health. One cannot feel very sorry for them because happiness would make them extremely unhappy.

"But when Howard refrains from dipping his brush in tears, subjective powers at once become manifest in his work. I doubt if a more

potent landscape than is his largest one, for example, has been painted since Van Gogh left Arles.

"So dynamic is this canvas that the observer must return to it again and again in order to adjust himself to its compelling values. Beneath as sinister a storm sky as has probably ever been painted, lies a stretch of California hills which are so charged with nature's forces that they seem about to burst open like rain-drenched pomegranates.

"Much of Howard's art is both baffling and disquieting. One either likes it or loathes it. But one can neither remain indifferent to it nor fail to recognize its forcefulness and originality.

"But Howard seems to me to be standing at the crossroads. Eventually he is going to have to choose between the palette and the soap box."

Adverse criticism is better than no criticism at all, and the surge of artistic revivification now so strong within Howard restored his confidence and redoubled his capacity for work, minimizing and discouraging effect such words might earlier have had upon him.

SANTA FE

But again the Howards discovered that their small son's asthma required a change of climate. The desert has always held many desirable qualities from the painter's point of view, so they chose the Southwest. In February 1935, the family departed for Santa Fe, the desert plateau in New Mexico famous for its art colony.

They decided to live quietly, taking no part in social or political activities, although their sympathies

with the labor movement remained as strong as ever. John Freeman's words had borne fruit. John Langley now recognized that his responsibility lay in developing his own innate power as a painter.

Living in one of the pleasant adobe houses on the Camino del Monte Sol in Santa Fe, he spent his time concentrating on those things his restless impatience had lost him during the days of his formal art training. Day after day he drove to the Plaza (the main square of the town) and sat, sketching from life about him, doing no more on any sketch than time permitted as a result of the rapid shifting of his unconscious models. When painting in his studio he used water colors a greater part of the time, not realizing then that both subject matter and development warranted the use of the sturdier, surer medium of oils.

EXHIBITIONS AND A PRIZE

Continuing to exhibit in San Francisco, he won such diverse comment as H. L. Dungan's, Oakland Tribune, May 5, 1935:

"John Howard shows two American scenes, both drawings, a self-portrait and another portrait. The drawings (made several years earlier) are well done, conservative, simple, dignified expressions of fact, one showing a village and the other a steam shovel and men at work. The portraits are more or less rough and ready. Howard doesn't spare himself."

and Jehanne Bietry Salinger's, San Francisco News Letter, August 31, 1935:

"'Portrait of a Man' by John Langley Howard is not the sort of work we have expected from this artist who for many years was by far the most promising young painter in this vicinity. His drawing is stiff, his colors as cruel as steel."

The San Francisco Argonaut, January 31, 1936, announced:

"John Howard has painted a proletarian picture of 'Embarcadero and Clay Street.'"

The Call Bulletin, January 25, 1936, had already recorded:

"Currents in American art are reflected in the important Fifty-sixth Annual Exhibit of the San Francisco Art Association opened at the Museum of Art....Awards included the Anne Bremer prize (\$300) for 'Embarcadero and Clay Street' by John Langley Howard."

CRITICS APPRAISE AND APPLAUD

Junius Cravens, in a renewed burst of enthusiasm, wrote in the San Francisco News, February 1, 1936:

"....John Langley Howard is holding a one-man exhibition of his work at the Art Center, 730 Montgomery Street....a retrospective group of seven oils in one gallery and twice that number of new works in a variety of media in another....also....drawing in a portfolio. The showing is especially timely as the artist was (last week) awarded the Anne Bremer Memorial Prize of \$300 for his 'Embarcadero and Clay Street.'"

"....In the history of every artist of outstanding ability it is usually found that his art has gone through several phases of development....Such periods are marked by experimentation either among differing lines of thought or with varying technique, or both."

"John Howard held his first one-man show in 1927. As he is essentially an individualist,

his creative powers were evident, though he had scarcely as yet 'found himself' in his first phase.

"....He has never produced prolifically, if what he has exhibited may be taken as a gauge, but scarcely a year has passed since 1927 during which he has not shown at least one outstanding canvas. Few young painters may justly claim as much.

"It has been consistently apparent from the first that complete honesty and sincerity are qualities inherent in Howard's art. He can no more avoid expressing the truth as he sees it than he can help being an artist. To him the two things are synonymous.

"Howard's first period probably reached its peak about five years ago. Such of his paintings as that of 'Mother and Child'....and 'Two Heads'....are not likely to be soon forgotten.

"His painting then was characterized by that calmness which usually presages unreleased forces, and by a thoroughness which may result from the clear thinking of unharrowed thought. But stepping out of that period into the next with his left foot, so to speak, Howard apparently stumbled into a trail which led him through a turbulent storm of morbidity. He saw before him the ugly vistas of a misproportioned world.

"The sordidness and consuming despair of mass unemployment then overspread his canvases, clouding but not obliterating his genius. For the time his art seemed to be endangered, however, by being relegated into a place of comparatively secondary importance. Subject matter for its own sake seemed to become the end, rather than the means to an end.

"The new work which Howard has sent to the Art Center from Santa Fe may foretell the dawn of his third period. The storm may have passed, but not without leaving its mark.

"Depressing morbidity has given place to cynical humor, however. His tongue in his cheek,

the artist has looked on life in Santa Fe with a satirical and sometimes wry smile.

"His satire may lack the light sophisticated touch of a Daumier or a Doysan but it penetrates certain incongruities and superficialities which characterize some aspects of our contemporary material life as a whole.

"'One Portrait,' of a hopelessly homely woman, puts artificial aids to beauty in their place forevermore. You do not see her crimson painted fingernails, but you just know she has 'em.

"His humor does not all run to satire and caricature, however. In one decorative landscape called 'Progress in Santa Fe' for instance, he flashes the American scene at us with a frank, boyish grin.

"'Decorative Composition,' by the way, is another new development in Howard's work.

"The collection as a whole being in a decidedly lighter vein than we have been wont to expect of Howard, it requires of us a readjustment which is equally as violent as his own. But we can enjoy his new work, nevertheless, and accept it for what it is--another stepping stone for him."

THE AMERICAN IDIOM AND SCENE

At this time Howard contributed two paintings to the "Prospectors Show" at the California Palace of the Legion of Honor, later removed to the YWCA on the University of California campus, which included door prizes and chance drawings and a lecture on contemporary art by Professor S. C. Pepper. This unique show was to raise funds for the Theatre Union, an organization for the production of plays of social content in the Bay region.

The Christian Science Monitor commented, March 24, 1936:

"The fifty-sixth annual exhibition of the San Francisco Art Association contained much good work. Eccentric experimentation, so popular a few seasons ago, seems to be on the wane. This does not indicate a return to old-fashioned theories and mannerisms. An American idiom is obviously in process of crystallization.

"(Mention here of the Anne Bremer Award)..... Howard's technique, while excellent, is subordinate to feeling. He has good tonality and a crisp manner. The scene he painted--a corner of the San Francisco waterfront--is on the surface prosaic. But with a poet's vision he saw lovely color in ordinary street signs and in the overcast sky, and made others feel the romance beyond the drabness.

"Following the award, the San Francisco Museum is exhibiting a roomful of John Howard's watercolors. Their subjects are fleeting impressions of the American scene, isolated by the artist. The sociological content is marked. Sometimes it stoops to propaganda. Fortunately, it is not the content that makes these aquarelles interesting, but the treatment. The artist uses fresh, lovely color and enhances its vividness by leaving large areas of white paper, 'spaces of silence.'"

The Art News of New York had already said, February 22, 1936:

"His winning canvas, entitled 'Embarcadero and Clay Street' depicts a group of stevedores on their way to work at the San Francisco docks. The dreary neighborhood with its tawdry hotels, cheap cafes, billboard-advertising and loafers, make an admirable background for these burly workers."

Glenn Wessels, local artist and critic, had also expressed himself with some conviction in the San Francisco Argonaut, February 7, 1936:

"Possibly the most important exhibition outside the Annual is...at the Art Center. There John Langley Howard...exhibits a group of his older works together with a series of new works.

"The collection demonstrates the calm, plodding beginnings of the artist, where technical matters absorbed him entirely, his violent awakening to the disagreeable happenings in the world around him and his later restraint. In his latest work propagandizing is less in evidence; and the ironic touches are more effective than the earlier proletarian yells.

"Above all, Howard has been straightforward and careful. Even in his mistakes one finds complete sincerity and a singleness of purpose. If he has adopted this or that mannerism, it has not been to 'do as the Romans.' He is essentially an independent who tries all tools to find those which best suit him. If he paints the 'American Scene,' it is because it interests him, not because it is the fad. If he paints pictures which contain social criticism, it is because that is how he is thinking and feeling and because painting is his natural expression of thought and emotion.

"His first one-man show was held in 1927 and he has developed slowly....the youngest of the brothers whose father was John Galen Howardit is no small feat that he has retained his originality and personal viewpoint, surrounded by a family so decidedly, yet so variously gifted artistically."

HOME TO MONTEREY

In the summer of 1936 the family retired to California, Howard bringing with him portfolios of sketches, water colors, and a few oils.

Regretting his preoccupation with water color in Santa Fe, Howard began a series of oils of the Monterey fishermen upon which he is still concentrating. His strict

self-discipline has brought to his latest pictures a new sympathy which underlies the realism that earlier troubled his public.

Chosen a juror for the Fifty-seventh Annual Exhibit of the San Francisco Art Association, March 1937, Howard showed two canvases. "Santa Fe," of which the San Francisco Chronicle, April 4, 1937 said:

"John Howard's 'Santa Fe' is gorgeously angry, beautifully composed commentary, full of wonderful caricature and portraiture...."

It shows the parade of the Gallup strikers framed with figures of the apathetic townsfolk, a wealthy people, fat and frightened, and two rather jolly policemen surveying the scene with unalarmed interest.

The other canvas (here reproduced), portrays the "Penitentes," a religious group cast out by the Catholic church hundreds of years ago for their refusal to relinquish flagellantism and too realistic ceremonies enacting the Stations of the Cross. Existing only in New Mexico, they have survived despite the efforts made to stamp out their barbaric ritual and continue to live, sullen and secretive, in their own villages, a race to themselves. Howard's painting depicts the height of their pre-Easter ceremony: the "cristos," torn and bleeding from the cactus whips of the flagellant devotees, upon the eminence where they will be bound to the enormous wooden crosses they have painfully dragged up the hill. They are surrounded by kneeling group of faithful

worshippers and interested sight-seers. In the distance stretch the yellow hills, dotted with scrub cedar, under a hot desert sky.

CONCLUSION

If, as Howard believes, he has found his "way of life" at the age of thirty-five, he is fortunate, for it will give to his future painting a surety of touch and a quality of understanding that will stand him in good stead in his delineations of the changing world. Disillusionment and rationalization have helped him to master his mind and his emotions. No less sensitive now than during the bewildered period of his search for truth as a very young man, he has discovered that sensitivity, wisely utilized, can be one of the most important factors in significant portrayal.

He attributes much to his wife. Their mutual growth and development meant that at no time was he victim of the black despair so apt to descend upon the artist through loneliness or lack of personal understanding and sympathy. Together they have faced whatever problems have arisen. These they have conquered with intellectual honesty and no small courage.

Howard has been painting a scant fifteen years and has already made a very definite contribution. It is logical to expect that with the mental and spiritual integration he has achieved, his future contributions will be both valuable and important to the phase of art which characterize our times.

JOHN LANGLEY HOWARD

REPRESENTATIVE

WORKS

OILS:

Self Portrait, 1927
 Mother and Child, 1928
 Artist's Mother, 1928
 Still-Life, 1928
 Family Dwelling, 1928
 Mountain Road, 1930
 Family, The
 Father and Son, 1931
 Monterey Mountains, 1931
 Wood Gathering, 1931
 Two Heads, 1931
 Portrait of Man, 1932
 California Landscape, 1934
 One Portrait, 1934
 Embarcadero and Clay Street, 1935
 Santa Fe, 1936
 Penitentes, 1936
 San Francisco, 1936

WATERCOLORS:

Landscape of Housetops, 1927
 Progress in Santa Fe, 1935
 Meeting in the Park, 1935
 Decoration Day Parade, 1935

WOOD CARVINGS:

Head of Woman (manzanita), 1929
 Small Grotesques
 Hypochondria

DRAWINGS:

Docks and Piers

PRIVATE COLLECTIONS:

- Mrs. John Bietry Salinger, San Francisco, California
 Self Portrait (oil), 1927
 Mother and Child (oil), 1928
- Mrs. John Galen Howard, San Francisco, California
 Monterey Mountains (oil), 1931
 Woodgathering (oil), 1931
 Small grotesque wood carvings, 1929
- Mrs. Warren Gregory, San Francisco, California
 Meeting in the Park (watercolor), 1935
 Decoration Day Parade (watercolor), 1935

PERMANENT COLLECTIONS:

- Coit Tower, San Francisco, California
 Mural, 1934

EXHIBITIONS:

- San Francisco, California
 Modern Art Gallery
 Charcoal Landscape, December 1926
 Docks and Piers (drawing)
 Nude (oil)
 San Francisco (oil)
 Fog (oil), April 1927
 Hillside (oil)
 Imaginary Landscape (oil)
 Imaginary Landscape (oil)
 Landscapes #1 to #12 (oil)
 Landscape (oil)
 Mountains "
 Nude "
 Portrait "
 Study "
 Study "
 Study "
 Two Men in a Boat (oil)
 Wave, The (oil)
 Landscape (watercolor)
 6 Sculptures
- East-West Gallery
 Self Portrait (oil), May 1928
 Collection of Paintings and Drawings
 Self Portrait (oil), January 1937

Galerie Beaux Arts

- Self Portrait (oil), March 1928
- Collection of Paintings and Drawings
- Mother and Child (oil), January 1929
- Collection of paintings and Drawings
- Collection of Paintings and Drawings, September 1929
- Collection of Paintings and Drawings, February 1930
- Collection of Paintings and Watercolors, June 1930
- Wood Carvings, September 1930
- Collection of Paintings and Drawings, December 1930
- Monterey Mountains (oil), April 1931
- Collection of Watercolors and Paintings
- Collection of Paintings and Drawings, July 1931
- Two Heads (oil), January 1932
- Collection of Paintings
- Collection of Paintings, July 1932
- Three Paintings, September 1932
- Monterey Mountains (oil), February 1937

California Palace of the Legion of Honor

- Monterey Mountains (oil), December 1931
- Paintings and Drawings, June 1935
- Collection of Paintings and Drawings, March 1936

Art Center

- Collection of Paintings and Drawings, September 1929
- California Landscape (oil), August 1934
- Collection of Drawings
- Collection of Watercolors, Drawings and Paintings, December 1934

Bohemian Club Show

- Portrait of Man (oil), March 1935
- Collection of Drawings and Paintings

Paul Elder's Modern Gallery

- Oil Paintings and Drawings, May 1935

San Francisco Museum of Art

- California Hills (oil), June 1935
- Embarcadero and Clay Street (oil), January 1936
- Santa Fe (oil), April 1937

Berkeley, California

Playhouse Theatre

- Paintings and Drawings, November 1927
- Haviland Hall, University of California
- Collection of Paintings and Drawings, July 1931

Carmel, California

Denny-Watrous Gallery

Collection of Paintings and Drawings, April 1930

Paintings, Watercolors and Drawings, May 1931

Kansas City, Kansas

Kansas City Art Institute

Embarcadero and Clay Street (oil), Fall of 1936

AWARDS:

San Francisco Art Association Annual, San Francisco
Museum of Art, February 22, 1936

Anne Bremer Memorial Prize, \$300, for
"Embarcadero and Clay Street" (oil)

CLUBS:

Member:

Club Beaux Arts

San Francisco Art Association

Society of Mural Painters

Writers' and Artists' Union

JOHN LANGLEY HOWARD

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April 15, 1927, p. 6--April 1928, p. 5
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Wasp-News Letter, San Francisco
December 1, 1934, p. 12
August 31, 1936, p. 10
February 8, 1936, p. 11

Carmelite, Carmel, California
April 30, 1931

Literary Digest, August 25, 1934, p. 24

Christian Science Monitor, Boston, Massachusetts
March 24, 1936

Art News, New York City
February 22, 1936, p. 7

Art Digest, New York City
October 1, 1936, p. 21

A D A L I N E K E N T

1900.....

Biography and Works

"TERRA COTTA HEAD--JANE BERLANDINA"



PROPERTY OF JANE BERLANDINA



ADALINE KENT

THE KENT FAMILY

Adaline Dutton Kent, daughter of Congressman William Kent and Elizabeth Thacher Kent, was born in Kentfield, California, August 7, 1900. Of predominantly New England derivation, members of the family have almost invariably chosen creative if not actually artistic occupations. Her Congressman father is one example--her uncle, Sherman Thacher, head of the Thacher School for Boys at Ojai, California, another.

William Kent, Chicago born, felt that neither New England nor the Middle West offered the maximum of opportunity, and so established his branch of the family on a portion of one of his large California timber holdings at Kentfield in Marin County.

William Kent's life was largely devoted to politics, one-time member of the Federal Tariff Commission, leader in the Packers' Investigation, and political opponent of Judge Gary, he consistently favored the protection of American agricultural workers against the importation of cheap foreign labor. His wife was, from the time of her marriage, keenly aware of political nuances and was actively engaged in the struggle for women's suffrage and in the peace movement arising in America as a result of the World War and both felt the necessity for constructive action. From her father, particularly, Adaline early acquired the respect for creative activity so essential to the development of a real artist.

Although the Kents were often in California and Chicago, Congressman Kent's duties kept him and the family in Washington, D. C., where Adaline was almost constantly surrounded by a political atmosphere. With her unprejudiced child's eyes she recognized the tendency to individual evasions, if not actual dishonesty, among diplomatists, and during her adolescence her observation resulted in growing disillusionment, which developed into a strong conviction that there was no place in art for preoccupation with the undignified details of the contemporary scene. Slowly she grew to feel that the artist should hold fast to those things which are eternal and unchanging rather than permit himself to be swayed by the shifting needs of the moment.

EDUCATION

She was early interested in drawing and clay modeling, and during her attendance at both the Madera and the Potomac Private Schools in Washington, D. C., received her early instruction from competent art teachers, sympathetic enough to encourage her childish enthusiasm.

Entering Vassar at Poughkeepsie in 1919, she took only superficial courses in the history of art in addition to the regulation requirements. One of her art instructors, however, a Miss Agnes Rindge, was so personally stirred by her subject that she transmitted much of her natural enthusiasm for sculpture to her students. Under her, for the first

time, Adaline Kent became actively aware of her latent sensitivity to form and talent for sculptural expression but did nothing practical at college toward its development.

At the time of her graduation in 1923, her family settled an income on her which gave her complete freedom. A serious-minded young woman, she found herself puzzled and unhappy, feeling she had done nothing to earn the many benefits now hers. But when she reached the point of deciding to give up all her material possessions and begin the difficult task of re-acquiring them by her own efforts, her father intervened. He explained that although the money had been earned by someone else, it had been given into her hands as a responsibility rather than as a gift. She was to use it in accomplishing something of benefit to herself and to others. Viewing the matter in this light, she determined to work doubly hard in an attempt to be worthy of such a trust. She rented a studio in downtown San Francisco and began work in earnest, commuting across the Bay from her home in Kentfield.

PARIS PERIOD - 1925-1929

From 1925 to 1929, she divided her time between California and Paris. She believed that competent instruction was vital, but that actual learning depended upon the student's capacity for intelligent observation and assimilation. Studying briefly with the great sculptor, Bourdelle, in Paris she was hampered by her lack of French. To overcome this she

hired two interpreters, a Swedish woman and a Russian man. Through their somewhat stumbling translations of her teacher's criticism, she learned one fact; her greatest fault was her liking for "petit pain" and made up her mind to overcome it despite her natural predilection for small, whimsical things.

For two years she worked in Roy Sheldon's Paris studio, gaining more here, she felt, than from direct instruction. From the works and conversation of men and women with names already notable, as well as fellow students, she succeeded in clarifying considerably her understanding of the processes and development of sculpture.

Much of her time was spent at the Louvre and especially the Salon des Tuileries, which contained the very best of modern sculpture. During her impressionable student days she stood often before one great, calm head in the Louvre when she was troubled or discouraged, absorbing the peace and repose which was later to become an integral quality of her own work.

Her natural shyness, combined with an almost stubborn determination, made many of her early steps painful ones. Visiting the great sculptor, Despiau, she dared not ask to see more of his work than appeared in the room in which he received her. On leaving, she forced herself to express her appreciation--of his work as well as his kindness to herself--and was stunned to hear him say, "So. Well, now since you have been so intelligent, I am going to show you everything!" And, taking her through his studio, he showed her

his stoneyard as well, so that she might also study his methods of work by observing his unfinished pieces.

During this period she studied a year in California at the California School of Fine Arts, adding to her modeling the technique of direct cut stone under the instruction of the American sculptor, Ralph Stackpole.

Before her final departure from Paris, she exhibited in the Compagnie des Arts Francais and at the Galerie Zak, her work being sufficiently distinguished to attract newspaper notice.

SAN FRANCISCO EXHIBITION

Returning to San Francisco in 1929 Miss Kent had, as a member of the San Francisco Art Association and of the Art Center, exhibited locally at the latter's show rooms as well as in the East-West Gallery in 1928. Junius Cravens in the Argonaut for May 19, 1928 comments:

"A line drawing by Adaline Kent, of a nude adolescent figure has great charm, and her sculptured Congo figure, cast in metal and adapted for use as an ornament for an automobile radiator cap, is an amusing and unusual bit of applied art."

The creation of the radiator cap for her brother was typical of Miss Kent's honesty of approach, for although it was representative of her best work, she saw no reason why it should not be turned to practical uses if its owner saw fit. Unfortunately, the figure was stolen during the exhibit and was never recovered.

Exhibiting with the members of the Beaux Arts Gallery, the Chronicle of February 24, 1929, headlines her work.

"ADALINE KENT SHOWS STRANGELY BEAUTIFUL HEAD"

"Adaline Kent's 'I am thirsty' (J'ai Soif) defies description from the viewpoint of one's emotional response; a singularly or rather strangely beautiful head tilted backward, its interest supported on the calyx-like arrangement of two hands which flange outward from the length of two long arms like the letter 'Y'. The use of lead as a medium has intensified in its cool grayness, the unique beauty of this unusual conception."

Still shy regarding her developing talents, she felt honored when Timothy Pflueger, prominent San Francisco architect, hit upon an idea of calling in a group of artists, including herself, to decorate the Stock Exchange, one of San Francisco's finest buildings, and was particularly impressed when he paid them, not according to reputation, but impartially, by the square foot of work. This meant to her a renewal of that rare camaraderie of student days which permits artists to work together with complete freedom and purity of purpose, without the taint of personal competition.

Her own task consisted of producing two small bas-relief panel sets, called "Night Club," in travertine marble. Too shy to inquire of her fellow artists, it was weeks before she learned how to keep her tools sharp, and she was almost completely baffled by this new medium which, as she describes it, was "like nothing so much as working on a mouthful of bad teeth"--an excessively hard grain giving way with-

out warming to soft, chalk-like pockets.

MARRIAGE AND CHILDREN

Early in 1930, Adaline Kent and her brother made a short trip into Mexico.

On August of that year, she was married to Robert Boardman Howard at her family home in Kentfield. Drawn together years earlier through art activities and mutual membership in the Art Center, they simultaneous work in the Stock Exchange had brought about the culmination of what neither had at first recognized as romance. After a short honeymoon in Mexico, they returned to their separate studies in San Francisco, establishing a home on Russian Hill.

Previous to this time, she had completed a number of commissions--mainly garden sculpture--in direct cut stone, but she now began to feel that her best efforts could be achieved by modeling in clay and casting in appropriate media.

The birth of the Robert Howards' first child, Ellen Kent Howard, in May, 1931, appears to have deterred her art work not at all for in the preceding April Adaline Kent had been awarded honorable mention for a nude sculpture in ebony. In October of the same year a number of the garden pieces done as private commissions were exhibited at the California Palace of the Legion of Honor. "Anteater;" "Pelican;" and "Bear;" along with a shallow tray containing a small, seated nude, were

commented on as being "amusing, stylishly ugly, and decorative," by the "San Francisco Examiner" for October 25, 1931.

In 1932 she and her husband made another short trip into Mexico. That year she completed an excellent portrait of her sister-in-law, Jane Berlandina, in terra cotta, and won honorable mention for her marble "Mother and Child."

The artists' Barter Show, reported in the San Francisco Chronicle for February 12, 1933, was held in the Courvoisier Gallery:

"The idea is Guthrie Courvoisier's. He got it from the art barter shows in other cities and the popularity of the practice of barter throughout the country.

"Money is scarce, reasons Guthrie. Goods are plentiful. Artists need money, but they also need goods. People want art. Why not arrange some direct trading?Artists are enrolling many of their best (works) and the prices.... are unprecedentedly popular."

In this show Adaline Kent participated with enthusiasm. Art being a necessity to her, she felt no one should be deprived of it by reason of a slim purse, and here was the perfect opportunity to demonstrate her personal and artistic philosophy.

May 1933, saw the birth of her second daughter, Galen Kent Howard. About this time, Adaline Kent refused to join the San Francisco Society of Women artists. Happily feminine in her own home, she refused to consider herself as anything but a creative entity in her studio. She was perfectly willing to accept the possibility of her personal artistic shortcom-

ings, but not the possibility of artistic shortcomings resulting from femininity of conception or execution.

SCULPTURAL THEORY

When she shared an exhibit of sculpture with Harriet Whedon at the San Francisco Art Center in 1934, Glenn Wessels comments in the May 25th Argonaut:

"The Kent sculptures are subtly balanced, restful pieces, with something of the classic restraint of Millol about them."

And H. L. Dungan had earlier said in the Oakland Tribune for May 13:

"Miss Kent's sculptures run from the nearly abstract to the modern-academic, with a leaning toward a sane, vigorous modernism...."

Evidently Adaline Kent had succeeded in following the first rule laid down for herself i. e., that a sculptor should work from complicated forms to simple ones rather than begin with primitive conceptions and elaborate. In sculpture, essential form is paramount. It is her belief that any complication of detail is likely to overlay and obscure purity of form.

The Art Digest brought news of her further recognition in the East in its issue for September 1935:

"Adaline Kent's stone carving of 'Mother and Child' is of the square type of design, strong, sympathetic, and good."

In 1936, she executed a line drawn mural, "Personage," and "Girl with Draperies," a travertine recut. Of the

second, H. L. Dungan, reviewing the exhibition by the five Howards at Paul Elder's Modern Gallery in the Oakland Tribune for May 5, 1935:

"Adaline Kent is represented by drawings and sculpture....scattered line effects such as Matisse and many others did at one time, but we must bow in admiration before her lovely little terra cotta garden figure....a small boy with a funny little face....handled gracefully and with much appreciation. Let it be recorded in art history that the present owner (Mrs. John Kittle), who lent the lad for exhibition paid the artist more than the price she asked...."

Impersonality and repose are two of Adaline Kent's greatest aims, despite her love for what Bourdelle called "petit pain," and these she achieves by delicate and sympathetic modeling of large solid masses. The theory of opposing planes, to which Bourdelle introduced her, and in which she is predominantly interested, has probably long been a basic sculptural tenet. It is a simple device which consists of the slight shifting of two or more plane surfaces, so that static geometrical figures become dynamic and, in cross-section, show multiple surfaces along which the eye travels in natural progression. Thus, in a reclining figure (like "The River" an almost life-size nude in cement, executed for Jane Borlandina in 1937) the head, slightly turned, forms an opposing plane to the shoulders, the shoulders to the relaxed hips, the hips to the half-drawn knees.

The San Francisco Chronicle and Examiner for

April 4, 1937, enthusiastically reported her winning of the \$400 Parilia Purchase Prize and a medal for her fine brass head, "Carita," the former commenting:

"(It) is a beautifully modeled child's portrait rejoicing in a richness of surface as beautiful as the modeling...."

"Carita," life-size head of a child with looped braids on either side of a grave, appealing little face, is in a sense the embodiment of a personal characteristic of Adaline Kent's--a sort of clear-eyed earnestness and humility typical of her own approach to art. When complimented on this head she dismissed conventional ~~thanks~~ by saying, "Oh, but you should have seen my model. She was exquisite!"

PERSONAL ATTRIBUTES

She offsets the fear that her many opportunities may have given her unfair advantages by exercising her enormous capacity for work and by accepting, reasonably and sanely, the extent of her abilities. Possessed of a spontaneous and irrepressible humor, often evident in her work, she is merry rather than impatient over the layman's misunderstandings of the processes of sculpture. She was highly ~~amused~~ when, in Paris, she was asked if she would make "a small Venus de Milo--nothing grand like the original"--and again when the Salvation Army wanted her to do a heroic bust of Evangeline Booth in bronze for \$100 (the process of casting alone running to, at absolute minimum, something over \$500).

She is modern without yielding to passing fads. A survey of her work provides evidence that she is unfalteringly and comprehensively intelligent in her sculptural conceptions, whether in the field of serious symbology, whimsical portrayal, or personal portraiture. She likes her drawings and occasionally exhibits a few with her sculpture.

Outside the studio, her time is spent mainly with her children or in active, out-door sports.

Temporarily closing their Russian Hill home in San Francisco, Adaline Kent and her husband, Robert Boardman Howard, departed for a trip which will include Paris and its great galleries, as well as a bicycle tour of the outlying French provinces for study and recreation, and bring them back to San Francisco late in the summer of 1937.

ADALINE KENT
 REPRESENTATIVE
 WORKS

SCULPTURES:

Congo Figure (cast metal, adapted for radiator cap)
 1926
 Pelican (stone), 1927
 Standing Figure (bronzo), 1927
 J'ai Soif (cast lead), 1928
 Springtime
 Anteater (cast lead), 1931
 Nude (ebony), 1931
 Mother and Child (marble), 1932
 Portrait of Jane Berlandina (terra cotta), 1932
 Bear (stone), 1935
 Young Girl, A (travertine recut), 1936
 Carita (head in brass), 1937
 Frightened Maiden (terra cotta)
 Gardener, The
 Girl with Drapery (travertine recut)
 Madonna
 Personage (terra cotta)
 Portrait of Escudero (terra cotta)
 Portrait of Evangeline Booth
 Portrait Head (terra cotta)
 Reclining Figure

LINE DRAWING:

Nude Adolescent Figure

PEN AND INK:

Seated Figure
 Seated Nude and Head at Left

PRIVATE COLLECTIONS:

Earl Reed, Chicago, Illinois
Bird Bath, 1925

Mrs. William Dunham, New Haven, Connecticut
Noah, 1926

John Rogers, New York
Pelican, 1927

William Thatcher, New York
Grasshopper (rose granite), 1927

San Francisco Stock Exchange, San Francisco,
California
Two small bas-relief panel insets of travertine
marble, called "Night Club," 1930

Thomas D. Church, San Francisco, California
Mural, line drawing, 1936

Mrs. John Kittle, Ross, California
Personage (terra cotta), 1936

Mrs. William Kent, Kentfield, California
Girl with Drapery (travertine recut), 1936

Jane Berlandina (Mrs. Henry T. Howard), San Francisco
The River (cast cement), 1937
Portrait of Jane Berlandina (terra cotta)

PERMANENT COLLECTIONS:

San Francisco Museum of Art, San Francisco
California--Bender Collection
Seated Figure (pen and ink)
Seated Nude and Head at Left (pen and ink)

EXHIBITIONS:

San Francisco, California

San Francisco Art Association

Madonna (sculpture), April 1928

Frightened Maiden (terra cotta), May 1930

Pelican (stone)

Standing Figure (bronze)

Anteater (cast lead), May 1931

Nude (ebony; received certificate of honorable mention)

Mother and Child (marble), 1932

Young Girl, A (travertine recut), 1934

Standing Figure (bronze; honorable mention)

February 1935

Carita (head in brass; Parilia Purchase Prize, \$400), April 1937

Art Center

Congo Figure (cast in metal), May 1928

Nude Adolescent Figure (line drawing)

Represented, July 1933

Sculptures, May 1934

East-West Gallery

Congo Figure (cast in metal; stolen during the Exhibition), 1928

Nude Adolescent Figure (line drawing)

Galerie Beaux Arts

J'ai Soif (cast lead bust), February 1929 and September 1932

Lambkin, a (miniature piece of modeling cast in metal mounted on a marble base)

June 1930

Portrait Head (terra cotta)

California Palace of the Legion of Honor

Anteater (cast lead), October 1931

Bear (stone)

Pelican (stone)

Also a sculptured shallow tray containing a small seated nude

Pen and ink drawings, March 1936

Artists' Barter Show, Courvoisier Gallery

Represented, February 1933

Paul Elder's Modern Gallery

Girl with Drapery (travertine recut), May 1935

Also represented by a number of drawings

San Francisco Museum of Art

Represented, August 1935

Also exhibited at:

Los Angeles Museum, Los Angeles, California

Chicago Art Institute, Chicago, Illinois

Dell Guest Gallery, Chicago, Illinois

Weyhe Gallery, New York City

Passadoit Gallery, New York City

Compagnie des Arts Francais, Paris, France

Galerie Zak, Paris, France

AWARDS:

San Francisco Art Association

Honorable Mention for "Nude" (ebony), May 1931

Honorable Mention for "Standing Figure" (bronze)

February 1935

Parilia Purchase Prize, \$400, for "Carita" (head in brass), April 1937

CLUBS:

Member:

Art Center

San Francisco Art Association

ADALINE KENT

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April 4, 1937, p. E6

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October 17, 1931, p. 14

Oakland (California) Tribune

May 13, 1934--February 17, 1935

October 6, 1935

Berkeley (California) Courier

February 29, 1936

Argonaut, San Francisco

May 19, 1928--June 9, 1930, p. 13

October 23, 1931--September 16, 1932, p. 13

May 25, 1934--August 16, 1935

Art Digest, September 1935, p. 11

J A N E B E R L A N D I N A

1898.....

Biography and Works

"OLD BAR IN MOKELUMNE"--AMADOR COUNTY, CALIFORNIA



PROPERTY OF THE ARTIST

JANE BERLANDINA

EARLY LIFE IN FRANCE

Jane Berlandina, one of the two daughters of Alfred and Edith Berlandina, was born in Nice, France, March 15, 1898.

Of a wealthy Catholic family, her father a writer, and an aunt on her father's side a painter of some reputation, Jane was brought up in the strict, conventional tradition. Her mother, a typical Frenchwoman, took immense pride in the perfect management of her house and her family. She was, however, as was customary with women of that class, totally dependent upon servants to perform all tasks for her. And, as a Frenchwoman of quality, she lived a completely sheltered life, unaware of any world outside the restricted one in which she reigned as the wife of a distinguished man and the mother of a family.

Her two daughters were reared in the same atmosphere, attending the proper finishing school and associating only with carefully chosen playmates. Jane discovered the delights of drawing at the age of three, and from then on utilized whatever time she could in making complicated but recognizable sketches of people.

When she was eight years old, she spent some time away from home visiting relatives, and during this period sent

long letters, copiously illustrated with scenes and figures, to her mother, recording the exciting incidents of her stay.

Intended by her family to become a violinist (and actually something of a prodigy with that instrument at the age of four), she was not encouraged to draw, since it took her time and distracted her attention from her music. However, she could not resist the temptation of pencil and paper and continued to yield to it whenever possible.

At the select girls' school which she attended, her sister shone as a brilliant student and a model scholar, but Jane's interest was not aroused until she realized that when her courses there were finished, she would be permitted to go to another school. Recognizing her opportunity, she announced firmly that she wished to enter the Beaux Arts National School in Nice.

Now there are many art schools in France, but only five, highly credited co-educational National Schools, attendance at any one of which indicates the intention of the student to enter upon the professional or semi-professional life of an artist. Such a course would have appeared highly irregular to Jane's family, who looked upon her decision with tolerant amusement. Finding, however, that she refused to change it, her father, to quiet her, jokingly agreed that if she could equal her sister's grades at graduation, she should be permitted to do as she chose.

Jane went to work with renewed determination and passed with honors in science, obtaining her B. A. degree. The family adhered to their promise and her life as an art student began.

POST-WAR CONDITIONS

Shortly thereafter, however, circumstances altered materially. France and all Europe were stricken by the War, during the early years of which her father died. In the jumbled war-time economic conditions, monetary returns from the Berlandina holdings dwindled steadily, and despite the fact that her sister had an excellent position teaching in Paris, Jane found herself faced with the necessity of contributing to the support of her mother, an aging gentlewoman to whom poverty was inconceivable.

For four years she worked, literally from morning to night, giving violin lessons and tutoring in every subject except (where it was possible to avoid it) art, which she hated to do because bad drawing offended her so deeply. Tired as she was in the evenings, she managed to continue her own drawing, hoping that when what she considered the disgraceful period of her labor was over, she might return to art.

When she began to realize how dependent her mother was becoming and that this period might never end, she set about planning her escape which she accomplished in this

manner; through the influence of old friends of the family in Paris, she finally succeeded in having her sister named for the school in Nice. This accomplished and her mother provided for, she felt free once more to do as she pleased.

She had managed to save a hundred francs (a sum of about ten dollars) and with it set out for Paris to continue her art studies. Here she took a small room which she shared, of necessity, with a girl of about her own age whose interests were wholly unsympathetic to her own and whose personality was far from congenial. To support herself, she continued tutoring and giving music lessons until it became apparent that she would be better off teaching art.

ART IN PARIS

This was difficult, but Paris is a light-hearted city and there were plenty of diversions which even a poor art student, with a little economy and planning, might manage. Besides the museums and galleries, there were concerts and plays and occasional studio parties, and young Mlle. Berlandina found that in spite of the necessary struggle for existence, she was very happy in her work and in her new freedom.

She entered the Ecole National des Arts Decoratif and during the next few years was fortunate enough to study under such masters as the great Matisse, and Raoul Dufy, the latter's brilliance and delicacy of touch being still apparent in her work.

From the beginning, she was fortunate in making influential friends. Among her drawing students was one in particular whose acquaintance included a great tapestry maker of Paris. Thus recommended to him, Jane Berlandina was employed to make the large cartoon designs from which the tapestries were copied, and for a number of years found this pleasant occupation a reliable source of income.

At twenty-four, she was startled to realize that every picture which she had submitted had been accepted by the Paris Salon. Moreover, she received excellent notices in the Paris periodicals. If Paris is light-hearted on the surface, it is also warm-hearted and appreciative, particularly of its artists. Her recognition as a painter by the Salon brought other recognition as well.

Befriended by a wealthy French woman whom she had known earlier in Nice, she was commissioned to do a portrait for her. Delighted with the work, her friend secured other commissions, and invited Mlle. Berlandina to spend some months with her on the island of Capri where still further commissions awaited her. All this contributed to her recognition in the world of art and brought welcome additions to her income.

One commission in particular which was added to her already extraordinary prestige, was her appointment to design and decorate the large League of Nations stand for the Paris

International Exposition in 1925, a really important achievement for an artist so young.

By 1926 she had enough money to establish her own studio. It was an enormous draughty place which was cold, damp and inconvenient, not even boasting running water except in the courtyard outside. But to her it was the symbol of her arrival as an independent person in the world she had determined to conquer.

Her interest in America dates from the beginning of her friendship with the secretary to the Director of the American University Women's Club in Paris. When the secretary herself became Director, she suggested that Mlle. Berlandina take her meals at the Club, speaking French with the women residents. These women were a friendly, interesting group, and as their French improved, so did Jane Berlandina's English and knowledge of American ways.

Meanwhile, her work had begun to sell with fair regularity, and in 1927 she was fortunate enough to participate in a show at the Nouvelle Essor, the only other exhibitors being two of the most famous French women artists of our day--Marie Laurencin and Hermoine David.

AMERICA AND NEW YORK

And now her American friendships began to bear tangible fruit. One member of the American University Women's Club was the owner of a very small and select girls' finishing school in Tarrytown, New York. At her urgence, Mlle.

Berlandina agreed to spend a year there, teaching the girls art, literature and French.

In the autumn of 1928 she arrived in America and was at once enchanted with it, with the school, and with the arrangements which had been made for her. Her teaching did not require a great deal of her time, and she found that she had as much leisure as she liked for her painting. Moreover, as chaperone for the girls in the school, she not only spent long hours with them in the Metropolitan Museum, and had at her disposal for the use of herself and her students, a box at the opera, but went into New York City with her charges whenever a new play opened. It was a very happy time for her, and she enjoyed the teaching as much as she enjoyed being in America, recounting with some pride that of her twelve students, not one failed to pass with excellent marks at the end of the term.

Other American friends who had known her in Paris now saw to it that she was presented to those people wielding influence in Eastern art circles. At one dinner which had been carefully arranged for this purpose, she was introduced to one of the directors of the famous Knoedler Galleries and spoke with him at some length on the possibilities of showing her works there.

The following morning he telephoned her to say that he had been considering their conversation carefully, and was of the opinion that she should attempt to see Joseph

Brummer. Somewhat embarrassed, and uncertain as to the motives underlying this change of front, she argued that she would really prefer a show at Knoedler's. But the director was firm. She should see Brummer first.

Jane Berlandina felt much as Daniel felt on being cast into the den of lions. She must confront Joseph Brummer, adviser to the Metropolitan Museum, the man whose unsupported word could make or break the most promising art career, and the man whom, she knew had never given a show to a woman with the single exception of Hermoine David. This time she felt that no amount of good fortune could save her. She must depend on a single man's judgment of the merit of her work.

THE BRUMMER EXHIBITION

Gathering together a portfolio of unmounted water colors, she took the first opportunity of calling on him at his gallery in New York. She had considerable difficulty in reaching him. When she succeeded, he was very busy. Would she leave her work? Tongue-tied with terror, she shook her head. But he wanted to see it. She took her courage in her two hands and replied that she would leave it and come back, provided he would promise not to look until she returned. Perhaps that was the best that could be done, and with his promise she departed.

When she returned after six o'clock, the gallery was closed, but Brummer had waited for her. She was taken to his office and brusquely told to spread her watercolors

on the floor. Silently she complied. In equal silence, Brummer stared at them for what seemed an interminable period. Then, startlingly, his abrupt voice broke the stillness:

"When do you want the show?"

That was in February. In March 1929 her first American show was held in the Joseph Brummer Gallery, and twenty-eight of the thirty-two pictures exhibited were sold. Brummer assured her benignly that her name was made. She need worry no more.

Whatever the artistic import of his statement, Jane Berlandina's finances had taken a definite step up, for he was no ordinary art dealer, his hobby being merely to give four, and only four, good shows a year, charging the exhibiting artists no commission whatever on sales.

It was about this time that she met Henry Temple Howard (son of the California architect, John Galen Howard), then practicing architecture in New York City. They became so well acquainted that, when the time came for her return to France, they parted with the avowed purpose of meeting again as soon as possible.

FRANCE AND MARRIAGE

Her school term in Tarrytown ended, she returned to France, and within a few months he followed her to Paris. In August 1929 to escape the stiff and rather long drawn-out formalities of a French family wedding, they made their

own plans, travelling to Dalmatia where they were quietly married. Shortly thereafter they returned to New York.

In 1930 she held her second successful show at Brummer's, this time exhibiting oils instead of watercolors. In the same year she exhibited at the Museum of Modern Art in a joint show with forty-five artists under thirty-five years of age. It was here that her large oil, "Market in Nice," occupied the place of honor--the same canvas which, in 1933, was rejected by the San Francisco Society of Women Artists.

In 1931 John Galen Howard died suddenly, and Henry Howard and his wife came West to San Francisco to be near the elder Mrs. Howard. Jane Berlandina found her mother-in-law to be a woman of fine discrimination and intelligence in matters of art as well as being the possessor of a completely charming personality, and the two rapidly developed a firm friendship.

SAN FRANCISCO EXHIBITIONS

A new artist had come to California, bringing with her laurels already numerous for so young a head and the promise of adding much to San Francisco's firmly established reputation as an international art center. And San Francisco's Call-Bulletin for April 30, 1932, noted that she had held her second joint exhibition with Marie Laurencin and Hermoine David in May of 1931 at the Jacquart Gallery in Paris.

The (New York) Art News for March 19, 1932, commented:

"At the new little Passelot Gallery in East Sixteenth Street recent paintings by that lively Parisian-San Francisco artist, Jane Berlandina, are to be seen. Mme. Berlandina is best known here for her spontaneously evolved flower and figure pieces done in aquarelle, but she has not been content according to the present demonstration, to remain within the limits of her water coloring, for she has taken to working in heavy impasto that tends to dampen her style to a considerable degree. She has made some headway with the more refractory oils, and there are many passages that show the typical Berlandina fire and thrust. But as yet I feel that she is at her best in the lighter medium, as exemplified in the clever and often audaciously planned glimpses of flowers and fruits that at their best have a sort of Redonesque bloom to them."

The San Francisco Chronicle for May 1, 1932, announced:

"Jane Berlandina, a French artist now a resident of San Francisco, will reveal versatile examples of her talent in an exhibit at the Galerie Beaux Arts beginning Thursday.... Her media are oils, watercolors, and tempera, and her subjects portraits, landscapes, and decorative compositions of flowers and fresco.

"Her frescoes and tapestries are well-known in her native country. Since her arrival in the United States three years ago, she has won a high position in New York art circles. On invitation, she is at present exhibiting a mural decoration in the New York Museum of Modern Art."

Nadia Lavrova, in her art column for the San Francisco Examiner, May 1, 1932, has more to say:

"Art is a life study and a life-time passion with Jane Berlandina- the French artist recently transplanted to San Francisco and living in a story-book house overlooking the Bay.

"Those who will visit this artist's exhibition of her oil and water color paintings to be held at the Galerie Beaux Arts, beginning Thursday, will discover that she works in the tradition of the Paris School. The emphasis placed on normal values: the scientific composition, the kinship of her work to that of Raoul Dufy and Dunoyer de Segonzac, speak for this. Her individuality expresses itself in the depth of feeling and the poetic charm with which she endows her work. This quality of beauty is most apparent in her water colors.

"The emotion which Mlle. Berlandina puts into her paintings is tempered and restrained by Gallic logic since a critic said happily and she has 'a highly sophisticated technique and a naive enthusiasm.' She has kept a freshness of outlook despite the arduous training in classical drawing and other disciplines to which the students of art schools in France are subjected.

"Among the water colors many were inspired by the streets of San Francisco, by California flowers. Others are of France. She can create the atmosphere of a Montmartre cafe or a square in Nice with a few eloquent lines and a clever placing of color, which she does charily.

"Her oil paintings are bathed in light. Mlle. Berlandina confesses that she works hard to achieve luminosity. She is fond of a certain golden yellow....

"A fresco of Mlle. Berlandina is now exhibited by invitation at the Museum of Modern Art in New York, where she has already held several one-man shows. Her work has also been repeatedly shown in Paris."

MURAL DECORATIONS

The New York Show mentioned here is interesting in that it indicates a new trend in the art policy of the

United States, as shown in the San Francisco Wasp-News Letter for May 14, 1932:

"Murals by forty-nine American painters and photographers are shown in the exhibition which opened the new quarters of the Museum of Modern Art at 31 West 53rd Street, New York. The exhibition, which has been in preparation for several months, has attracted advance comment throughout the country because of the increasing interest in mural decoration. It comes at a time when there is wide-spread discussion of the problem of who is to do the murals of the nation's great buildings....Jane Berlandina has a California panel in this showing."

This panel was executed in tempera on masonite, the second of three comprising her mural painting of a phase of the post-war world and entitled "Radio Music," "Radio Publicity," and "Radio News."

Beatrice Judd Ryan, in the Women's City Magazine for May 1932, gives an interesting summary of the new star on California's art horizon:

"Jane Berlandina has recently come to California to live bringing with her an added note of individuality and color to the art world of San Francisco. A French woman by birth and education, she has developed naturally with the French movement in painting, associated with l'Ecole de Paris, her viewpoint may be likened more to that of Matisse, Dufy, Derain, Dunoyer de Segonzac than of those that make up the Sur-realist group. In other words, she is influenced by the plastic tradition as developed in turn by the Impressionists, the Fauves, the Cubists, rather than by the intellectual side which developed through the teaching of Freud that has assumed such importance in the work of Cocteau and Chirico. For a long period this talented artist was interested in cubism and she feels that her study and development

in this manner have greatly enriched and stabilized her paintings, adding to it an unerring sense of composition.

"...She studied fresco under the well-known painter Boucsein, and executed frescoes in Nice. Her designs for tapestries have been developed by French manufacturers...."

In this same month, Mlle. Berlandina gave a lecture at the Galerie Beaux Arts on the "Evolution of Modern French Art," tracing its development through impressionism, cubism, surrealism and the various other schools which had swept France in particular during the past several decades.

That July, she exhibited her "View from my Window," vase and flowers with a modern view of San Francisco and the Bay beyond. This was shown at Director Lloyd Rollins' innovation of a Summer Annual of oils by California artists at the California Palace of the Legion of Honor--a very successful show according to the San Francisco periodicals. However, when the pictures of the Northern California artists were hung in Los Angeles in the fall, localism reared its head, and Jane Berlandina was one of those who bore the brunt of Arthur Millier's caustic wit in the Los Angeles Times for October 2, 1932:

"If the thirty-six paintings by as many San Francisco artists, on view at the Los Angeles Museum until October 31 really represent the north's best, the vigorous experimentation of five years ago is in abeyance while artists at this end of the State gleefully strike out on new paths.

"It is a pity that the group of Southern California paintings which was exhibited with this

Northern selection in the first annual exhibit of its kind arranged by Lloyd Rollins in the California Palace of the Legion of Honor, could not have been seen here. It would have afforded direct opportunity for comparisons. But as most of these southern pictures were originally selected from our museum's spring show, we should have been seeing them twice. Also Los Angeles Museum's reduced budget is claimed to make the hanging of exhibitions a difficult problem.

"The naturalism of William Ritchel and Arthur Hill Gilbert is far more rewarding than an imitation of Matisse such as 'From my Window' by Berlandina Howard."

The Howard's only child, a son named David Berlandina Howard, was born in 1932, and once the immediate requirements of maternity had been complied with, Jane Berlandina threw herself back into her work with characteristic energy.

The center panel of her striking mural, "Radio Publicity," enlarged and executed on presswood in tempera, was again exhibited with the collection from New York's Museum of Modern Art when it was shown at the California Palace of the Legion of Honor early in 1933. With the opening of the spring semester of the University of California in that year, she became one of their lecturers on modern French art.

And in spite of family duties and outside activities, she still found time to continue steadily with her own work--so well, in fact, that in the fall of the year she was awarded new honors, albeit her right to those honors were

viewed in different lights. Witness the San Francisco Chronicle for November 26, 1933, on the Women Artists' show:

"There is every kind of painting in the Eighth Annual Exhibit of the San Francisco Society of Women Artists at the California Palace of the Legion of Honor,

"Some of it is fine, some poor, some clever, and some crude. Since so much of it is so good and since nearly all of it is enlivened by a keen impulse for self-expression, the show assumes a large and varied interest for the public. It contains also sculpture, prints and drawings.

"The crudity of a portion of the work in any contemporary exhibition raises interesting reflection. There was a time when things were so painted to the life--at least according to academic formula--that any observer could lay his hand precisely on incompetence to blame it for what it was worth. By modern standards, however, the crudest things in a show may well be the best.

"Who knows? Difference of opinion is what makes horse races. Horse races, in the fine arts, are now-a-days run in so many diverse directions from so many starting points that they create great differences of opinion.

"All of which can be preface to the fact that these are two ways of regarding the judges' choice of Jane Berlandina's 'Still-Life' for the first prize of \$100.

"Conservative taste will find fault with the unromantic wood-block stiffness of Miss Berlandina's picturization of a lovely plant. But the modern spirit may take joy in her urges and in the fresh brightness of her color. Miss Berlandina contributes to the show two other bold works, a nude done in an over-ripe Renoir technique, and a curious view of figures in a French market place.

NEW YORK COMMENTS

In contrast to this flippancy, see the Art News, December 16, 1933, which states New York's judgment of Jane Berlandina's exhibition of many of those same works in the Georgette Passedoit Gallery:

"A pupil of Dufy, Jane Berlandina is an American artist of French background. Her former oils, exhibited at Brummer's, were done in rich impasto, effective, but certainly not of the same merit that her present style possesses. Her technique has changed to one of smooth surfaces, which are delightful to both the touch and the eye. Among the oils, 'Nude with Hat' is especially attractive. The brush strokes and heavy outline of the figure are very unlike the technique of Rencir, but the spirit underlying the innocent nakedness and animal passivity of the face shows close contact with the French master. 'Prune Pickers' and 'Cabbage Patch' have distinct charm of design and color. The latter in particular, has a certain fairy-tale character and one almost expects Peter Rabbit of nursery fame to bounce abruptly out of the story-book patches.

"The watercolors are evidently the field in which the artist concentrates her greatest attention. In the flower subjects delicacy of color alternates with more vigorous handling. The landscape 'Glimpse California' is one of the best. It is extremely simple but tender in its treatment--merely a patch of blue sea surrounding a peninsular bit of land. A little patch trickling around with wind-blown trees savors of the 'once upon a time' and bespeaks warmth and spirit in an unusual artistic personality."

Parnassus, another New York art magazine, dispenses with whimsy but upholds the favorable tenor of the Art News' comments in its issue for January 1934:

"A very personal and lovely talent has covered the walls of an underground gallery which is worth one's time to go exploring for. Georgette Passedoit has hung the basement of 485 Madison

Avenue with recent water colors and oils by Jane Berlandina, whose work, shown at the Brummer Gallery a few years ago, will be remembered. Oils are a new medium for the artist, but in several of those here: 'Nude with Basket,' 'Prune pickers and The Cabbage Patch,' she shows a maturing talent which justifies the glowing prediction made at the time of the Brummer Exhibition. In her water colors there is taste and charm, taste which never descends to prettiness, and charm which is by no means a happy accident. A kind of gay profundity they have, which I suppose can be set down to her Gallic nature. Miss Berlandina is a French woman who has recently married an American. In the Modern Museum's Sixteen Cities Exhibition, a canvas of hers appears in the San Francisco group. The subject, 'Prune Pickers,' is treated again in the Passadoit showing in a picture which is better realized and shows her rhythmic sense, and her ability to create a fine texture, to better advantage."

As indicated in the above notice, Mlle. Berlandina was one of the artists represented in the Modern Art Museum's "Exhibition From Sixteen Cities" in New York, in the late fall of 1933, only six of whom from San Francisco were invited to participate.

In the spring of 1934 her activities increased to include the giving of a course on Modern French Painting under the auspices of the University of California Extension Division at 740 Powell Street in San Francisco.

COIT TOWER DECORATIONS

Also, she had been chosen as one of the San Francisco artists to contribute a mural in the Coit Tower for P.W.A.P.* and allotted the little room constituting an entrance lobby to the circular winding staircase leading to the top.

*Public Works of Art Project.

Permitted to use for subject matter any phase of the contemporary scene in America, she chose "Family Life," and went to work in egg tempera, a medium which one of her old instructors, Raoul Dufy, also favored.

On April 8, 1934, in the San Francisco Examiner, Ada Hanifin renewed her current local show as follows:

"Whether a still-life with spring flowers, a landscape of Telegraph Hill, or a scene in Nice--'The Market'--her paintings dance and sing with living color, form and marvelous vitality. There is nothing about her work that suggests the stereotype and commonplace. It is because the artist has the wit to be original, and the gift to be resourceful.

"Incidentally, one might note here that Jane Berlandina (Mrs. Henry Howard) was the only woman painter from this region to be represented in the recent exhibit of art from sixteen American cities at the New York Museum of Modern Art.

"Her attractive gaiety and spontaneity, her sensuous beauty in color and form, are restrained with fine intelligence. Always there is a unification between form and color: always her spontaneity is born of sureness.

"'Still Life--Paris' shows a precise and delicate relationship between color and form, and a fine feeling for texture. Note the bowl.

"There is a delightful piece of whimsy in the water color of the flowers in a blue vase on which she has spontaneously drawn a little red house or two. It is beautifully and delicately painted. There are humor and movement in her 'Carnival at Nice,' rich color in 'Nasturtiums in a Blue Vase,' and 'Spring Flowers.' 'Telegraph Hill' is especially interesting for its composition. Notable also are 'My Studio' and the charming landscape of 'Tiburon.'

The San Francisco Chronicle for April 15, was equally enthusiastic regarding this show:

"A remarkable show at the Adams-Danysh Galleries is that of Jane Berlandina's watercolors.

"Miss Berlandina's colors sparkle with personality. In her flower paintings they are products of an original fancy as well as of nature. Their richness of quality and variety is enhanced by the deft sophistication with which they sketch a subject into free modern design.

"Landscapes, also, by this French-American artist, are delicate, vivacious and careless of orthodoxy. When the charm of Miss Berlandina's style is so well-composed as her 'House on the Hill,' the result is a scene in which freshness is given a sustained expressive value."

Glenn Wessels, himself an artist, evaluates Jane Berlandina in a somewhat more technical manner in the Argonaut, April 20, 1934:

"Jane Berlandina Howard is one of the busiest and certainly one of the most successful of women artists. Winner of first prize in this year's Annual Exhibition of Women Artists, chosen as the only woman painter from this section to be represented in the Exhibit of Art from Sixteen American Cities of the New York Museum of Modern Art, and winning critics' plaudits for her 'Prune Packers,' in that show. She then exhibited at the Art's Club in Chicago and then her 'Market in Nice' was chosen by artists' vote to be represented in the Oakland post-Annual Exhibit. Among numerous other activities she has completed a series of gouache water colors for the present show at the Adams-Danysh Galleries.

"These paintings are in the true lyric spirit. Their drawing is bold and flexible arabesque, which goes its own way and lives its own life. There is an almost acrobatic dexterity reminiscent of her master Dufy, and a straightforward expression familiar in Matisse. This

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light, subtle yet brilliant talent finds an ideal medium in these watercolors of varying subjects. One wonders at the stern discipline which has preserved spontaneous freshness, delicacy, and almost naive vision; and yet dictated the inevitable position and quality of each line and spot. This is the most intimate mastery of the medium."

When the method of her mural painting in the Coit Tower came to light, the newspapers leaped eagerly at the opportunity for a bit of badinage, particularly the San Francisco Examiner which, on April 13, 1934, gleefully caroled:

"EGGS FOR PAINT, NO YOLKING.
DON'T THROW THOSE EGGS, STRANGER."

"The footlight plea of old-time actors menaced by disgruntled spectators, took on a new slant today.

"They used to egg the artists. Now the artists are using the eggs--to paint with.

"And the biggest omelet in town is smeared over the walls in an upper room in the Coit Memorial Tower, where Jane Berlandina, noted San Francisco artist, is mixing hundreds of eggs--whole crates full--in a striking fresco depicting home life.

"It's called 'Egg Tempera.'

"The yellow yolks, rich with albumen, are whipped with pure paint pigment and brushed over plaster, leaving an indelible coloring that, it is said, will last hundreds of years.

"The 'Home Life' room includes a bridge four-some with highball glasses on the table, cigarette smoke curling from one of the feminine player's fingers--and even a kibitzer purring over their shoulders."

Owing to the conservative choice she had made, Berlandina's name was not dragged into the battle over the

Coit Tower murals despite the fact that she had considerably modernized the conventional conception of the American Home.

But, "when the tumult and the shouting died", and the Tower was finally opened to visitors in the fall, the critics were not particularly kindly. Junius Crovens, in the San Francisco News, October 20, somewhat acridly remarked:

"Many visitors admire the four panels in the elevator foyer because they are 'more like pictures.' They smile at Labaudt's staircase wall because it is a 'cute idea.' The second floor corridor pleases them because it is decorative, and not burdened with a message. But I observe that they generally like best the little room on the second floor--the one decorated by Jane Berlandina--probably because it is so lacking in imagination that it requires ~~none~~ to be understood. Most people appear to think, however, that the Berlandina paintings are unfinished, in fact, barely begun."

MURAL TECHNIQUE

What he does not make clear is that she has used not only an unfamiliar medium, but applied it with an unfamiliar technique, the one of which her old instructor, Raoul Dufy, was probably the first recognized modern master. This technique consists of applying the color in unoutlined forms and overlaying those rather nebulous forms with brilliant, concise outlines of white. Thus the eye picks up bits of pattern and design piecemeal, with the necessity of putting it together in the mind, rather than ~~being~~ being able to catch at a glance the composition of the decorative scheme.

During the magnificent \$5,000,000 show of the works of Vincent Van Gogh at the California Palace of the

Legion of Honor at this time, Jane Berlandina was one of the group of distinguished folk who had been brought together by Dr. Walter Heil to lecture during the course of the exhibition.

EUROPEAN SKETCHING TRIP

As soon as her work in the Coit Tower was finished Jane Berlandina Howard departed for the Continent to visit her family. Together they spent the summer in Italy, where she set about busily painting the Mediterranean scenes which had been so familiar to her during her childhood.

She had been back in San Francisco only ten days when she decided to visit Yosemite National Park. Deeply impressed by the combination of the tremendous scale of the cliffs and the vivid autumn coloring, she remained until she had completed five studies which were later exhibited in downtown galleries in San Francisco. So completely enchanted was she by the grandeur and beauty of the Valley that she determined to study and interpret it in its four different seasonal phases.

Sometime during 1934 her much publicized picture "The Prune Pickers," a large oil on gesso, was purchased by Albert M. Bender, noted San Francisco art patron, and presented to the California Palace of the Legion of Honor for its permanent collection. During November of that year, after a single night's private exhibition at the Joseph

Danysh Galleries, its only California showing, a new collection of her water colors was shipped east to one of the New York galleries. She also exhibited, by invitation, a large oil at the Chicago Arts Institute.

AMERICAN PRESTIGE

In the spring of 1935 she again exhibited in the Passedoit Gallery, on which show the New York Times for March 10, comments:

"Gayety, sparkle and freshness characterize the painting of Jane Berlandina, whose recent work is being shown by Georgette Passedoit. Even aside from the warmth and brightness of her color, which alone would make her work attractive, there is a breeziness and a personal approach toward her subject matter to lend buoyant and youthful appeal to her crisp water colors and somewhat mural oils. In these latter, if she really suggests any artist, one might think of Karfoil. But her work is brightly her own."

Nor was she idle at home. San Francisco's determination to hold its place as an outstanding operatic, musical and theatrical city was being aided and abetted by the efforts of its own artists. Junius Cravens noted in the San Francisco News, May 18, 1935:

"The most impressive feature of the Opera Ballet performance Wednesday night was the artistic improvement in the visual elements of most of the production. The use of black curtains as a background throughout Part I was, of course, beyond criticism.

"For the 'Dance Noble,' an adaptation of typical 15th Century French court costumes was made by Jane Berlandina. Using aesthetic contours as a base, Miss Berlandina superimposed upon them

painted abstract designs which modernized them to harmonize with the 'color' of the dance and, at the same time, preserved their characteristic superficial chic. The restrained color scale was most pleasing. The stylized wigs also deserve special mention."

In June Jane Berlandina was represented in the great American Art Exhibit arranged by Dr. Heil with an eye to exemplifying the growth of art in this country. Samples of early American painting were hung in the De Young Museum, and the moderns, including the Bay region artists, in the California Palace of the Legion of Honor. Among these, Mlle. Berlandina's "Early Summer Flowers" was particularly noteworthy.

At Courvoisier's Gallery, downtown San Francisco, in the same month, at a private showing of one hundred and twelve paintings and drawings, she exhibited a "Flower Study" and a "Landscape."

When the Colorado Springs Fine Art Center held an exhibit in July, entitled "Paintings By Artists West of the Mississippi," Jane Berlandina was chosen to represent California and the New York Art Digest, for August 1, 1935, referring to her and other participants, remarked:

"Some of the exhibitors were both born and educated in the West. Others, although born in the East, or even in Europe, have lived so long in this country, or are so sensitive to its character that they are thoroughly representative of the West...."

With the appearance of her autumn show that year at the Courvoisier Gallery, three revelatory items were

carried by San Francisco papers. The Examiner for October 27, 1935 spoke briefly but positively:

"Miss Berlandina is showing paintings and water colors at the Courvoisier Galleries....Not only her familiar exhibition of massed brilliance is enjoyable in her flower studies. She is advancing in the wisdom of selection, reticence. Some of her still-life is exquisitely delicate.

"Her landscapes, personal as they must be, because her color is always personal, are influenced by Renoir. Indeed, she is French. The best of them is the latest, 'After The Storm.' Something of the dark force of Vlaminck enters this work; something also of the stark brightness of Van Gogh."

MANNER AND METHODS

This was exemplified, in the Argonaut for November 1, by Glenn Wessels who asserted:

"Jane Berlandina has never yet shown us a picture which was boring. French vivacity and French precision produce work neat but purposeful. As Dr. Heil has so well put it, 'The French, as no other people, possess the two essential qualities in proper mixture; a subtle and critical mind strong enough to control the flights of imagination, and to force the phenomena of the world under its discipline for the sake of order and logical coherence, as well as an extraordinary sense for the melody of lines, the harmony of colors, and the balance of proportion. The results in the painting that is rationally clear in purpose and of the esthetic beauty characteristic of French art.'

"The landscapes at Courvoisier's are, however, no mere repetition of French modernistic formulae. With some painters, misunderstood modernistic doctrines have become limiting, inimical to passionate and downright expression, but with Miss Berlandina they are, as

they were always intended to be, a gate to personal discovery.

"Using the open method of painting--frank spots and streaks of paint instead of contours filled with careful modeling--Miss Berlandina achieves rhythmic pattern and atmospheric depth. The white gesso ground gleams through the translucent pigment, or again is obscured by intuitively planned opacities. A consciousness of, and a delight in, the legitimate qualities of the medium is conveyed to the observer. I can think only of the vibrant dexterities of the later Vlaminck in looking at this work.

"To name only one of several superb pieces 'After the Storm' is a notable success. It integrates deep foreshortening with pattern which lies on the picture plane. Here is no illusion of space, but an effect of space, a created pictorial space, in which the eye is conscious of the volume of the atmosphere as it follows the dynamic tensions between the receding planes of the picture.

"There seems to be little in common between the individual colors on the canvases and the colors as they must have been in nature. It is not a spot by spot copying which produces such painting, but a summary of judgment of the whole effect and its translation into the language of painting in idiomatic style, which proves so much truer to the total effect than could any literal transcription."

And in the San Francisco News Letter and Wasp for November 2, Jehanne Bietry Salinger adds her own Gallic bit:

"The world of Jane Berlandina, who exhibits ten recent oils and ten freshly painted water-colors in the Courvoisier Galleries at 480 Post Street, is one that is filled with light and infinite, subtle warmth.

"Berlandina cannot be classified in any school. Her work makes you forget all about techniques and styles, for it is at once so mature and so delicate in its analysis of sun-illuminated landscapes and flowers. The charm of her vision

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takes precedence over any ideology. Her pigment is exquisite while her sketchy design is likely to mislead you. It hides real drawing, real understanding of composition.

"Essentially French and feminine, Berlandina's paintings are rich in textile qualities. Her notations of light and color values are intensely sensitive in a physical sense. These remarks are inspired most particularly by her canvases entitled 'The Vegetable Garden,' 'Prune Drying,' and 'Under the Big Tree,' which I consider her very finest oils in the show, by 'The Hat Under the Tree,' 'Flowers on a Blue Table,' 'The Open Door,' and 'Studies of Flowers in Blue,' those beautiful water-colors which offer a rich arabesque of line, so fluid and superb a quality of wash, and an extraordinary palette of colors.

"When Berlandina has an exhibition in town, which is all too rare an event, you invariably go to see it. When you are in the gallery, you forget yourself and overstay your visit. Everything you see is at once so facile, so fluent, yet so sure, so complete, so beautiful and so convincing. We know no woman painter in America who can print as she does. Her show is an art event. Do not miss it."

ORGANIZATION AND PATTERN

Nor was this laudatory notice confined to the West Coast. Boston's Christian Science Monitor for November 19, 1935, carried the following article by Nadia Lavrova on the same one-man show as well as the show concurrently exhibited at the San Francisco Museum of Art:

"....An American by marriage, Jane Berlandina is of the French. Having absorbed the traditions of the modern Paris school, she has not remained merely a follower, but has asserted herself as a creator. She paints in the modern idiom of glowing, vibrating tones, but the luminosity of her paintings is an individual gift. Here is a peculiar combination of a

fresh, almost naive outlook and of a sophisticated manner of expression. Her organizations have formal beauty, her patterns are often radiant. She has a sense of style, originality tempered by a sure French taste. It is generally agreed that she is one of the most promising artists on the coast.

"One often hears talk of Miss Berlandina's spontaneity. But how much thought, study, and order there is back of it! The artist lets herself go spontaneous after she has made up her mind as to exactly what impression she is out to create.

"This is evident from her master painting in the current exhibition, 'After the Storm.' It is an oil, the artist having recently begun to concentrate her attention on this medium. It has movement, emotion, essential truth, the artist blithely disregarding this and that rule to make her effect. Gray-white clouds are scurrying above an agitated landscape, but in an iridescent light breaking over the wind-whipped fields there is a promise of peace."

Even New York's Art News for November 30, recognized the qualities which had permitted this comparatively young artist to build up so firm an international reputation:

"One of the most successful of the West Coast exhibitions has been that of the paintings and water colors by Jane Berlandina, shown during November at the Courvoisier Galleries of San Francisco. The painter whose exhibition was held three years ago at the Brummer Gallery in New York has matured greatly in the interim. The wit and spontaneity of her earlier work is combined with a new feeling for solidity, a departure from the less disciplined style of her first paintings. Born in Nice and educated there and in Paris, she combines the technical sureness of the French school with an intimate knowledge of the landscapes of the West. Her paintings are rich in surface textures and tactile values, fluent in the handling of oils and wash. The ten oils and ten water colors on exhibition are concerned, for the most part, with lyric qualities of land-

scapes and flower groups, felicitously painted with careful notations of light and color values."

INTERNATIONAL REPUTATION

And the Art Digest followed in line on the list of December with:

"The Pacific Coast press hailed Jane Berlandina's exhibition at the Courvoisier Galleries, San Francisco, as a distinct personal triumph for the well-known French-American painter and lithographer. Junius Cravens, of the San Francisco News, was high in praise. 'Miss Berlandina,' he wrote, 'has been wise in her selections from the California landscape. She has avoided the rolling hills of the Coast range and has gone inland to the Valley fruit ranches. There she has chosen complex, homely genre scenes and has invested them with a simple beauty which one seldom sees equaled in paint. One of the wonders of some of these ranch paintings is that the artist has been able to sustain her 'inspiration'--the first flashing impression which led her to choose her subject --without allowing unessential realities to encroach upon it and destroy it.'

"Luther Meyer wrote in the San Francisco Call-Bulletin: 'Miss Berlandina, a native of France, schooled in Nice and Paris, sometime student of Raoul Dufy, paints in the French tradition. However, her work is strongly individual, revealing the impact of Western stimulations. Here is no copying--she strikes out strongly and surely in a direction of her own choosing.'

When the splendid Matisse show was brought to the new San Francisco Museum of Art early in 1936, Dr. Grace L. McCann Morley, its brilliant curator, who had early inaugurated the fine system of free lectures to the public on the Museum's exhibitions, obtained Jane Berlandina's promise to lecture on the great modern master. And, in the following

May, in the Little Theatre of the California Palace of the Legion of Honor, she gave another lecture on "The Place of Van Gogh in 19th Century Art."

Her "Flowers in a Dark Vase," shown at the 56th Annual Exhibit of the San Francisco Art Association in the Autumn, brought forth the expected, enthusiastic comment, and her "Flower Arrangement" in oils took second prize at the 57th Annual the following spring.

The "story-book house" referred to by art critics earlier in this monograph is the artist's home located at 2944 Jackson Street and undoubtedly merits far more significant terms of appreciation. Designed by her architect husband, Henry Temple Howard, it is wholly modern in conception without any of the fantastic over-simplification so often associated with modernism. Simplicity, spaciousness and light make it the perfect background for an artist whose busy mind is forever absorbed with the problem of new and more perfect combinations of form and color. Here are no intrusions on the eye or the mind--only a pleasant neutrality half-bounded by unobtrusive line. Even the untidy studio, eloquent of concentrated hours of labor, maintains a peacefulness which no amount of litter can disturb.

THE MODERN ARTIST

Typically French in manner and appearance, she is gay, vivacious and wholly charming in the drawing room. Her

mind is a storehouse of witty anecdotes of the art world, American and European. Her lectures epitomize the quality of her mind and her outlook on life, being, over and above their delightful and human character, clear, concise illuminating, and impartial.

But one does not joke with Jane Berlandina about art. No blind worshipper of the "modern," she has acquired the discipline necessary to dispense with personal preferences of any sort and, with the critical eye born of training and taste, has evaluated modern art. What she has found good has been incorporated into her own credo. Her imagination and her sensitivity are guided and controlled by her native intelligence, and her vitality is a quality of mind as well as of body. She has absorbed the fundamental precepts laid down by her masters, and by her unremitting work turned them to her own account with originality and zest.

Her latest oil (illustrated in this monograph), entitled, "Old Bar in Mokelumne," is the result of a leisurely trip made through the mining towns of the old Mother Lode country recently with her mother-in-law, Mrs. John Galen Howard. It is the typical saloon of gold-rush days, the mirrored bar with its dark woodwork, the assembled miners in their unconsciously picturesque clothes, satisfyingly grouped under the smoky brilliance of the flaring lamps. In the foreground one glimpses the inevitable Berlandina touch,

a portion of the stacked cards on the table, so minutely drawn as to show the red pips on the top card. And over all lies that luminosity which makes the picture a living portrayal.

California may be increasingly grateful for the privilege of adding to its ranks of artists Jane Berlandina, not only for what she has already contributed to the art of America and of the world, but equally for her capabilities in pointing out a recognizable path over which others may walk with confidence, thus intelligently avoiding the maze presented in the conflicting trends taken by the art of our times.

JANE BERLANDINA

REPRESENTATIVE

WORKS

OILS:

Cabbage Patch
 Flower Arrangement
 Market in Nice
 Nude with Basket
 Nude with Hat
 Old Bar in Mokelumne, 1937
 Prune Pickers, The
 View from my Window

WATERCOLORS:

Carnival at Nice
 House on the Hill
 Market, The
 My Studio
 Nasturtiums in a Blue Vase
 Olima, California (landscape)
 Spring Flowers
 Still-Life--Paris
 Telegraph Hill
 Tiburon (landscape)

MISCELLANEOUS:

After the Storm (landscape)
 Family Life (mural in egg tempera)
 Flowers in a Dark Vase
 Flowers on a Blue Table
 Flower Study
 Hat Under the Tree, The
 Landscape
 Nude
 Open Door, The
 Prune Drying
 Prune Packers
 Radio Music) mural panels, tempera on masonite
 Radio News) " " " " "
 Radio Publicity) " " " " "
 Still-Life
 Studies of Flowers in Blue
 Under the Big Tree
 Vegetable Garden, The

PERMANENT COLLECTIONS:

San Francisco Museum of Art
 Still-Life (oil)--E. Walter Collection
 Still-Life (watercolor)--Bender Collection
 White Phlox (watercolor)--Bender Collection

California Palace of the Legion of Honor, San Francisco
 Prune Pickers, The (oil on gesso)--Bender Collection

Coit Tower, San Francisco
 Family Life (mural in egg tempera)

EXHIBITIONS:

San Francisco, California
 Galerie Beaux Arts
 Portraits, landscapes and decorative compositions
 done in oil, watercolor and tempera, May 1932

California Palace of the Legion of Honor
 View From My Window, July 1932
 Radio Publicity (mural panel executed on presswood
 in tempera), 1933

(American Art Exhibit), California Palace of the
 Legion of Honor, June 1933
 Early Summer Flowers
 (San Francisco Society of Women Artists'
 Exhibition), November 1933
 Nude
 Still-Life (First Prize, \$100)
 Market In Nice

San Francisco Art Association
 Market in Nice #1 (oil), 1932
 Market in Nice #2 (oil)
 Prune Drying (oil), 1934
 Under the Big Tree (oil)
 Flowers in a Dark Vase, 1936
 Flower Arrangement (oil), Second Prize, April 1937

Joseph Danysh Galleries
 Carnival at Nice (watercolor), April 1934
 House on the Hill "
 Market, The "
 My Studio "
 Nasturtiums in a Blue Vase (watercolor)

Spring Flowers (watercolor)
 Still Life--Paris "
 Telegraph Hill
 Tiburon (landscape)
 Prune Pickers, The, November 1934

Courvoisier Gallery
 Flower Study, June 1935
 Landscape
 (One-man Show), November 1935
 After the Storm (landscape)
 Hat Under the Tree, The
 Open Door, The
 Prune Drying
 Studies of Flowers in Blue
 Under the Big Tree

De Young Memorial Museum
 Early Summer Flowers, June 1935

San Francisco Museum of Art
 Exhibited, October 1935

Paul Elder's Gallery
 Represented, 1935

Los Angeles, California
 Los Angeles Museum
 View from My Window, October 1932

Oakland, California
 Oakland Post-Annual Exhibit
 Market in Nice, 1934

San Diego, California
 California-Pacific International Exposition
 White Cyclamen, May 29-November 11, 1935

New York City
 Joseph Brummer Gallery
 Thirty-two Watercolors, March 1929
 Oils, 1930
 Museum of Modern Art
 Market in Nice (oil), 1930

Represented by a California panel executed in
 tempera on masonite, the second of three com-
 prising her mural painting of a phase of the
 Post-War World and entitled "Radio Music,"

"Radio Publicity" and "Radio News."
 Prune Pickers, The, December 1933

Georgette Passedoit Gallery

Exhibited, March 1932

Cabbage Patch (oil), December 1933

Nude with Bucket (oil)

Olima, California (landscape in watercolor)

Prune Pickers, The (oil)

Watercolors and oils, March 1935

Chicago, Illinois

Chicago Art Club

Exhibited, 1933

Chicago Arts Institute

Represented, 1934

Colorado Springs, Colorado

Colorado Springs Fine Art Center

Chosen to represent California, July 1935

Paris, France

Nouvelle Essor

Represented, 1927

Jacquart Gallery

Represented, May 1931

Also exhibited at the Official Salon and the
Galerie Billiet in Paris.

AWARDS:

San Francisco Society of Women Artists' Show

California Palace of the Legion of Honor

San Francisco, November 1933

First Prize, \$100, for "Still Life"

San Francisco Society of Women Artists' Annual

Exhibition, 1936

First Prize

San Francisco Art Association, Annual Exhibition

April 1937

Second Prize for "Flower Arrangement" (oil)

CLUBS:

Member:

San Francisco Society of Women Artists

JANE BERLANDINA

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November 16, 1934, p. 17--November 1, 1935

Peninsula, San Francisco
December 1934

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March 19, 1932, p. 11--December 16, 1933, p. 8
November 30, 1935, p. 16

Parnassus Magazine, New York City
January 1934, p. 18

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August 1, 1935, p. 12
December 1, 1935

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